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A PRACTICAL English Grammar,

With EXERCISES of
Bad Spelling and Bad English :
O R,
A Plain and Easy Guide
TO SPEAKING AND WRITING
THE ENGLISH LANGUAGE
With ACCURACY and CORRECTNESS.

C O N T A I N I N G,

- I. ORTHOGRAPHY; or the Nature of True Spelling, with the Sounds of the Letters in all States; of the Division of Words into Syllables, and the right Use of Points.
- II. PROSODY; or the Art of pronouncing the Parts or Syllables in Words, correctly, with more extensive Tables of Words properly accented than any Book of the Kind extant.
- III. ETYMOLOGY; explaining the different Parts of Speech, the Derivation of Words, their different Endings, Change and Likeness.
- IV. SYNTAX; which teaches how to connect Words aright in a Sentence, or Sentences together.
- V. ETYMOLOGY and SYNTAX; exemplified in shewing the Parts of Speech of every Word, in several Pieces of English; with Reference to all the Rules, and Reasons why they are so.

Together with Abbreviations, Epistolary Correspondence, Affinity in Words in an extensive Manner, Emphasis, Verification, and the Nature of Rhetorical Tropes and Figures.

By JOHN CARTER,
Teacher of the ENGLISH LANGUAGE. K.

L E E D S :

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A PRACTICAL
ORTHOPEDIC

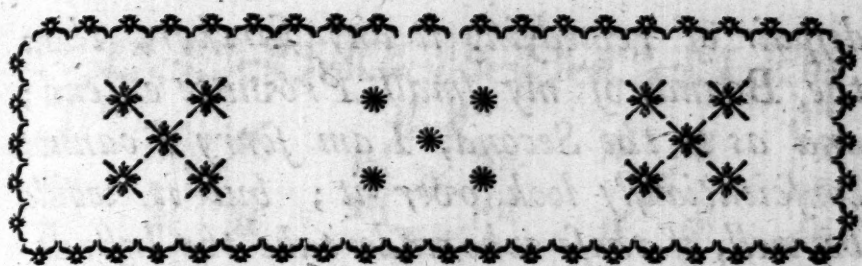
MANUAL

A Plain and Easy Guide
TO THE WRITING OF

THE LETTERS

P R E F A C E

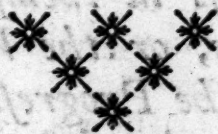
It is a mistake to suppose, and to find so general a defect in it (especially in the ORTHOGRAPHY) among Persons otherwise well accomplished, in a Disposition, and makes no less an error in our neighbouring Nations; and implies either a Supineness in themselves, a Defect in the Teachers, or the Want of proper Help to make the Progress easy to attain; this is much to be desired Satisfaction; hence the First of these is the Case I



T H E
P R E F A C E.

T H A T the English Language is as copious, significant and harmonious, as any other in the World, I apprehend very few will undertake to dispute, and to find so general a Defect in it (especially in the ORTHOGRAPHY) among Persons otherwise well accomplished, is a Disparagement; and makes us scoffed at by all our neighbouring Nations; and implies either a Supineness in themselves, a Defect in the Teachers, or the Want of proper Helps to make the Progress easy to attain this so much to be desired Qualification; where the First of these is the Case, I
despair.

despair of remedying it any farther, than the Bounds of my small Province extend; and as to the Second, I am sorry I cannot conscientiously look over it; but it would be well, if those who undertake the Instruction of Youth, in the first Rudiments of their Mother Tongue, would dedicate a small Portion more of their Time, every Day, to that then most necessary Part, ORTHOGRAPHY. And if the last, I here contribute my humble well-intended Mite; and though I should have been glad to have seen a Performance of the Kind, stamped with the Authority of some Person of Distinction, to have given it a better Face, or perhaps to have rendered it more acceptable; yet, in Defect of that, I have been prevailed upon by the Intreaties of a Number of Friends and Acquaintance, to go through this Work, and now (such as it is) to present the Public with it.



A PRACTICAL



A PRACTICAL English Grammar.



Q. **W**HAT doth the English Grammar teach?

A. To speak and write *English* properly and truly.

Q. *What is the Meaning of properly and truly?*

A. Speaking and writing as the best Speakers and Writers do.

Q. *Of how many Parts is the English Grammar composed?*

A. The English, as well as all other Languages, is composed of *four Parts*, namely, of *Letters*, *Syllables*, *Words* and *Sentences*.

Q. *Do not Grammarians use some other Divisions?*

A. Yes; they divide Grammar into five *Parts*, namely, 1. *Orthoepy*; 2. *Orthography*; 3. *Prosody*; 4. *Etymology*; 5. *Syntax*.

A 3

Q. *What*

6 INTRODUCTION.

Q. What do you mean by Orthoepey?

A. Orthoepey teaches true Pronunciation.

Q. Give an Example?

*A. We must not pronounce *Servant*, *Sarvant*, *Person*, *Parson*, *almost*, *ommost*, &c.*

Q. What is Orthography?

*A. It is the Art of true Spelling, teaching how to write every Word with proper Letters, as for Example, *Servant* not *Sarvant*, *Curds* not *Cruds*, &c.*

Q. What is Profody?

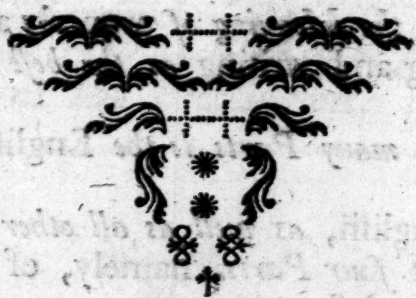
A. Profody teaches the true Pronunciation of Words, and gives Rules for Poetry.

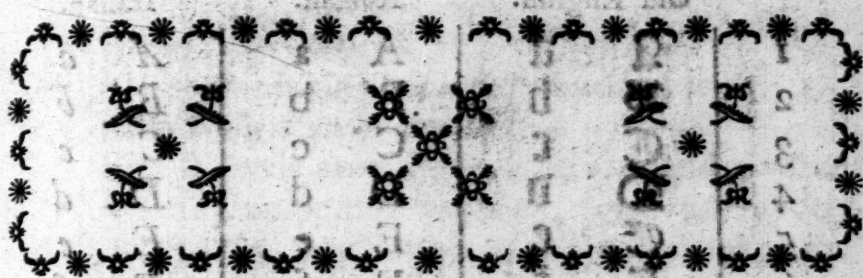
Q. What is Etymology?

A. Etymology shews the Derivation of Words, and how to vary them according to the different Sense required.

Q. What is Syntax?

A. Syntax shews the right Construction and Disposal of Words in a Sentence to make the Meaning clear and obvious.





ORTHOGRAPHY:

O R,

TRUE SPELLING.

PART I.

CHAPTER I.

Q. **H**OW many Letters are there in the English Language?

A. Twenty-six; namely,

Old

	Old English.		Roman.		Italian.	
1	A	a	A	a	A	a
2	B	b	B	b	B	b
3	C	c	C	c	C	c
4	D	d	D	d	D	d
5	E	e	E	e	E	e
6	F	f	F	f	F	f
7	G	g	G	g	G	g
8	H	h	H	h	H	h
9	I	i	I	i	I	i
10	J	j	J	j	J	j
11	K	k	K	k	K	k
12	L	l	L	l	L	l
13	M	m	M	m	M	m
14	N	n	N	n	N	n
15	O	o	O	o	O	o
16	P	p	P	p	P	p
17	Q	q	Q	q	Q	q
18	R	r	R	r	R	r
19	S	s	S	s	S	s
20	T	t	T	t	T	t
21	U	u	U	u	U	u
22	V	v	V	v	V	v
23	W	w	W	w	W	w
24	X	x	X	x	X	x
25	Y	y	Y	y	Y	y
26	Z	z	Z	z	Z	z

Q. Why have you put down the Letters in English, Roman and Italian Characters?

A. Because they are all used in English Books.

Q. How are these Letters divided?

A. Into

A. Into Vowels and Consonants.

Q. What is a Vowel?

A. A Letter making a perfect Sound of itself.

Q. How many Vowels are there?

A. The Vowels are six; a, e, i, o, u and y when it follows a Consonant, as in my, thy, cry, fry, &c. and then it has the Sound of i; but it takes the Sound of e in Bounty, pretty, Mercy, &c.

Q. How many Sounds has a Vowel?

A. They have each two Sounds, and some of them three, and are distinguished by short, long and broad.

CHAP. II.

Of VOWELS.

Q. WHAT do you observe of the Vowel a?

A. A sounds short in at, Bat, Cap, Gap, mad, Lad, sad, &c. but long before e final; as, Cape, gape, made, take, Drake, &c.

Q. Does a only sound long before e final?

A. Yes; when it ends a Syllable, as in Baker, Ma-ker, &c. and it has a broad Sound like aw, in all, ball, call, fall, bald, talk, walk, Salt, Malt, &c. which pronounce awl, bawl, cawl, fawl, bawld, tawlk, Sawlt, Mault.

Q. Does not a sometimes lose its Sound?

A. Yes; in Diamond, (Dimond); Villain, (Villan); Curtain, (Curtin); Fustain, (Fustin); Chaplain, (Chaplin); Marriage, (Marrige); Pharaoh, (Pharo); and in Hebrew Names with two a's; as, Isaac, (Izac); Balaam, (Balam); Canaan, (Canaan); except Ba-al and Ga-al; and the long Sound of a is pronounced twice the Length of the short Sound; as Hate, is pronounced twice the Length of Hat.

Of

Of the Vowel E.

Q. What Observations have you on the Vowel e?

A. E serves to lengthen a former Vowel in the same Syllable, as was said of Hat and Hate; also in Cape, Care, cure, ware, mire, tire, 'Squire, &c. except in come, some, live, give, &c.

Q. Is e final never sounded at the End of Words?

A. Yes; in some proper Names; as, Daph-ne, Eu-ni-ce, Pe-ne-lo-pe, Phœ-be, Geth-se-me-ne, Hy-fi-py-le, E-pi-to-me, &c.

Q. Does s after silent e, at the End of a Word, give any Sound to the e?

A. In Words ending with be, de, fe, ke, le, me, ne, pe, re or te, the e is silent; as, Babe, Babes; Bride, Brides; Fife, Fifes; bake, bakes; Male, Males; Dame, Dames; Lane, Lanes; Pipe, Pipes; Mare, Mares; Lute, Lutes, &c. but the es makes a Syllable in Face, Faces; Race, Races; Assize, Assizes, Wage, Wages; Stage, Stages; Horse, Horses, &c.

Q. In what Words does e lose its Sound?

A. In Heaven, (Heav'n); seven, (sev'n); eleven, (elev'n); George, (Jorge); but Eden, Eben, and some others are excepted; and e is dropt before a Termination beginning with a Vowel; as, hating from hate; dining from dine; Guidance from guide, &c. but the e is retained to soften the Sound of g and c in changeable from change; Guidance from Guide, and singeing from singe; so singeing is distinguished from singing; singe from sing, &c.

Of the Vowel I.

Q. What observe you of the Vowel i?

A. I is sounded short before a Consonant in the same Syllable; as, it, bit, fit, hit, Gift, Dinner, itching, &c.

Q. Where does i sound long?

A. In

A. In all Words ending with *e* silent; as, *Bride*, *hide*, *Line*, *fine*, *bite*, *smite*, &c. it is long before *gh*; as, *nigh*, *Light*; and before *ld*; as, *mild*, *Child*; before *nd*; as, *find*, *blind*, *grind*, *kind*, *hind*, *Rind*, *Wind*, which were formerly wrote with *e* final; also in *Christ*.

Q. Is *i* never sounded short before *ld*?

A. Yes; in *build*, *gild*, and their Derivatives.

Q. What Observations more have you?

A. *I*, before *er*, *on*, and *st*, is generally sounded like the Consonant *y*; as, *Carrier*, (*Caryer*); *Opinion*, (*Opinyon*); *beastial*, (*bestyal*); *Onion*, (*Onyon*); *Christian*, (*Christyan*), &c.

Q. How is *i* sounded in Words ending in *iah*?

A. Long, as in *Isaiah*, *Jeremiah*, *Hezekiah*, but in other proper Names before a Vowel, it is sounded short; as, *A-ri-el*, *Mi-ri-am*, *E-li-ab*.

Q. When is *i* sounded like *ee*?

A. In French Words, as in *Machine*, (*Macheen*); *oblige*, (*oblege*); *Capuchin*, (*Capucheen*.)

Q. Is the Sound of *i* ever lost?

A. Yes; in *Evil*, (*Ev'l*); *Devil*, (*Dev'l*); *Salisbury*, (*Salsbury*); *Business*, (*Bisness*); *Ordinance*, (*Ordinance*); *ordinary*, (*ord'nary*); *Raisin*, (*Razon*); *Chariot*, (*Char'ot*); *Fashion*, (*Fash'on*); *Cushion*, (*Cush'on*); *Carrion*, (*Carron*); *Medicine*, (*Medcine*); but not in *Medicinal*.

Of the Vowel O.

Q. What is remarkable of the Letter *o*?

A. *O* sounds short in *hot*, *Pot*, *rot*, &c. but long before *e* final; as, *rote*; also in *so*, *no*, *lo*; and in *Folio's*, *Quarto's*, and *Duodecimo's*; and in *Lord*, *born*, *Port*, *Porter*, *Post*, *Postage*, &c.

Q. How sounds *o* before *ld*, *ll*, *lt*?

A. Like *ou*, as in *Fold*, (*Fould*); *Hold*, (*Hould*);
cold,

cold, (could) ; Toll, (Toul) ; Bolt, (Boult) ; bold, (bould.)

Q. In what Words doth o seem transposed in the Pronunciation ?

A. In Iron, (Iorn) ; Saffron, (Safforn).

Q. In what Words does o sound short ?

A. O is sounded short in Cost, crost, Frost, lost, tost, &c.

Q. Is not o pronounced like oo in some Words ?

A. Yes ; as do must be pronounced (doo) ; behove, (behoove) ; lose, (loose) ; move, (moove) ; Gold, (Goold) ; Rome, (Room) ; prove, (proove) ; reprove, (reproove.)

Q. Is not o sometimes sounded like u short ?

A. Yes ; in Colour, pronounce (Colur) ; come, (cum) ; Compass, (Cumpass) ; Pommel, (Pummel) ; Constable, (Cunstable) ; Coney, (Cunney) ; Honey, (Hunney) ; done, (dun) ; won, (wun) ; Son, (Sun) ; wonder, (wunder) ; worship, (wurship), &c.

Q. Is o never sounded like i ?

A. Yes ; in Women, (Wimen) ; Flaggon, (Flaggin) ; Waggon, (Waggin), &c.

Q. When is o lost ?

A. O is lost in Words ending in on ; as, Bacon, Glutton, Mutton, Button, Bason, Mason, Reason, crimson, pronounce (Bak'n, Glutt'n), &c. also Coroner, pronounce (Crown'r) ; Feoffee, (Feffee) ; Nicholas, (Nichlas) ; and in righteous, (righteous) ; virtuous, (virteus) ; piteous, (piteus), &c.

Of the Vowel U.

Q. When is u sounded short ?

A. U is sounded short in but, cut, slut, bluster, Public, study ; but is made long by e final ; as, Tube, Tune, &c. except Creature, Gesture, Picture, Lecture, Rupture, &c.

Q. I

Q. Is not u sounded long when it ends a Syllable?

A. Yes; in *Fu-ry*, *Fu-ry*, &c.

Q. What observe you of u between g and e final?

A. It serves to harden the g, as in *Rogue*, *Vogue*, *Plague*, *Tongue*, *guess*, *Guest*, *Guy*, *Guinea*, *Guildford*, *guild*.

Q. Is the Sound of u never lost?

A. Yes; it is lost before q, in *cinque*, (*sink*); *conquer*, (*conker*); *Banquet*, (*Banket*); *oblique*, (*oblike*); *Exchequer*, (*Excheker*), &c.

Q. Does u never change its Sound?

A. Yes; it sounds something like i short in *bury*, (*birry*); *Burial*, (*Birrial*); *busy*, (*bizzy*); *Business*, (*Bizness*), &c.

Q. Does u end any Words?

A. Yes; these five, *you*, *thou*, *Beau*, *Lieu*, and *adieu*.

Q. How then are these Words wrote which end with the Sound of u?

A. Either with *ew* or *ue*; as, *new*, *Dew*, *due*, *accrue*, &c.

Of Y.

Q. When is y a Vowel?

A. When it ends a Word of one Syllable, as in *my*, *why*, *cry*, &c. also in *deny*, *multiply*, *reply*, *satisfy*, *defy*, &c. also in Words from the Greek; as, *Egypt*, *Hymen*, *Hymn*, *Rhyme*, *System*, &c. and it has the Sound of i.

Q. Has y never the Sound of ee?

A. Yes; in *many*, *mighty*, *Majesty*, *Mercy*, *ugly*, &c. and y final in Names singular, is changed into ie in the plural; as, *Cry* hath *Cries* for its Plural; *Fly*, *Flies*; *Mercy*, *Mercies*; and in Verbs of the third Person; as, *carried* from *carry*; *buried* from *bury*; but the y is retained in *carrying*, *burying*, &c.

B

Q. But

Q. But is not y in compound Words sometimes changed to i?

A. Yes; in plentiful from plenty; pitiful from pity; Craftiness from crafty; Loftiness from lofty, &c.

C H A P. III.

Of DOUBLE VOWELS or DIPHTHONGS.

Q. WHAT is a Diphthong?

A. It is the Union of two Vowels in one Syllable, and Diphthongs are divided into proper and improper.

Q. How many proper Diphthongs are there?

A. Six; namely, ai, au, ee, oi, oo and ou.

Q. Give an Example where they are sounded?

<i>A. ai</i>	} in {	<i>laid,</i>		<i>oi</i>	} in {	<i>void,</i>
<i>au</i>		<i>Laud,</i>		<i>oo</i>		<i>Root,</i>
<i>ee</i>		<i>Seed,</i>		<i>ou</i>		<i>House.</i>

Q. Does ai always keep the same Sound it has in laid?

A. No; ai sounds like a long, in Pair, refrain, upbraid, Raiment, Raisin, &c. and like i short, in Captain, Chaplain, Bargain, Murrain, Mountain, Fountain, &c.

Q. Are they not parted in some Words?

A. Yes; they are parted in some Foreign Words; as, Kirjatha-im, Ja-ir, La-ish, Ptolema-is; and in Juda-ic, Prosa-ic, algebra-ic, &c.

Q. What observe you of the Diphthong au?

A. Au loses the Sound of u in Aunt, (Ant); Gaunt, (Gant); gauge, (gage); Gauger, (Gager); and they are parted in Caperna-um, Menela-us, Stanislaus.

Q. Is the Diphthong oi never sounded like i?

A. Yes;

A. Yes ; in *Boil*, (a Swelling,) pronounced *Bile* ; and they are divided in *lo-is*, *herg-ic*, *sto-ic*, *do-ing*, *go-ing*, *co-incide*, *co-ition*, &c.

Q. *What observe you of oo ?*

A. *Oo* sounds like *u* in *Flood*, *good*, *Hood*, *Blood* ; and they are separated in *Co-os*, *co-operate*, *co-ordinate* ; and end no English Word but *too*.

Q. *What observe you of ou ?*

A. *Ou* sounds somewhat like *au*, in *bought*, *fought*, *thought*, *wrought*, *sought*, &c. and like *u* short, in *couple*, *double*, *trouble*, *famous*, *Country*, and not unlike *oo*, in *you*, *Youth*, *through*, *could*, *should*, *would*, and *uncouth*.*

Q. *Do not we find aa, ea, eo, eu, ie, oa, ei, oe, ue, and ui, in one Syllable, as well as those Diphthongs you have given an Account of ?*

A. Yes ; and they are called *improper Diphthongs*, one of the *Vowels* being not sounded ; as, *guide*.

Q. *What Observations have you made on aa ?*

A. *Aa* is only to be found in *Scripture Names*, and is sounded like *a* long, in *Aaron* ; and like *a* short, in *Balaam*, *Canaan*, &c.

Q. *What Remarks have you made on ea ?*

A. *Ea* has four Sounds : 1st. it sounds like *a* long, in *wear*, *tear*, *Bear*, *swear*. 2d. Like *a* short, in *hearken*, *Heart*, *heartless*. 3d. Like *e* short, in *Breast*, *Head*, *dead*, *dread*, *Bread*, *ready*, *steady*, &c. 4th. Like *ee*, in *appear*, *fear*, *dear*, *deal*, *Veal*, *Feast*, *Beast*, *Bead*, *read*, and *Pea*, *Tea*, *Sea*, and they are divided, in *Be-atitude*, *Cre-ator*, *Miscre-ant*, *re-al*, *Venge-ance*, *Cesare-a*, *Jude-a*.

* Note ; Instead of *ai*, *au*, *oo*, and *ou*, we place at the End of Words, *ay*, *aw*, *oy*, and *ow*, as *Clay*, *Law*, *Boy*, *Cow*.

Q. What observe you of eo?

A. The o loses its Sound in Feoffee, Jeopardy, Leopard, Yeoman, People, Geofrey, Feodary; and the e is lost in George, Geography, &c.

Q. What observe you of eu?

A. Eu takes the Sound of u long, in Deuce, Deuteronomy, Pleurisy, and they are parted in re-unite, re-union, Zacche-us, Thadde-us.

Q. What say you of ie?

A. Ie sounds like e long, in Chief, Grief, Thief, Belief, besiege, Cashier, Cieling, Fiend, Frontier; and like e short in fierce, pierce, Tierce; and they are supplied by y in the-End of Words, as, busy, not busie; supply, not supplie, &c. and are divided in Clothi-er, Di-er, qui-et, Soci-ety.

Q. What observe you of oa?

A. The a seems to supply the Place of e final in Soap, (Sope); Cloak, (Clope); and they have the Sound of o long, in Coat, Coast, Goat, Groat, Float, hoary, Load, Oak, Toad, broad, Road, Goad, &c. and are separated in co-agulate, Co-adjutor, Ide-a, Cesare-a, Gilbo-a, Zo-an, Zo-ar, &c.

Q. What observe you of ei and ey?

A. Ei takes the Sound of a long in feign, Reign, Vein; so does ey in Grey, Prey, &c.

Q. What Observations have you of oe?

A. The o is silent in Oedipus, oecumenial, and oeconomical; but in Toe, Doe, Foe, the e is mute, and Shae is sounded Shoo.

Q. What say you concerning ue?

A. The u, though not sounded, hardens the Sound of g, in Guelderland, Guest, Guise; and ue is not sounded in Words ending in gue; as, Rogue, Plague, Catalogue, &c. and the e is not heard in due, Glue, accrue, avenue, ensue, perdue, pursue, Residue, &c. They are divided in cru-el, Gru-el, af-flu-ence, &c.

Q. What

Q. *What Remarks have you of ui?*

A. *Ui* is pronounced like *i* long in *Guile*, *Guide*, *Disguise*, &c. and like *i* short in *Biscuit*, and like *u* long in *Fruit*, *Recruit*, &c.

Q. *What observe you of æ?*

A. *Æ* sounds long in *Aeneas*, pronounce *Æneās*, and like *e* short in *Ætna*.

Of Triphthongs, or Treble Vowels.

Q. *What call you a Triphthong?*

A. The meeting of three Vowels in one Syllable, and these are so called, *eau*, *ieu*, *iew*, *uai*, *uea*, *uee*, *eye*.

Q. *Tell me how they are sounded?*

A. *Eau* sounds like *o* in *Beau*, (*Bo*), and like *u* long in *Beauty*, (*Butee*); and *ieu* sounds *u* long in *lieu*, and like *lese* or *leave* in *Lieutenant*; *iew* sounds *u* long in *view*; *uai* sounds *a* long or *ay* in *Quail*, *uea* in *Quean*, *uee* in *Queen* sounds like *ee*, and *Eye* sounds *i* long.

CH A P. IV.

Of CONSONANTS.

Q. **W**HAT is a Consonant?

A. A Consonant is a Letter that cannot be sounded without putting a Vowel before or after it; as, *m* sounds *em*, and *p* sounds *pe*.

Q. *How many Consonants have we in English?*

A. Twenty-one; namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *w*, *x*, *y*, *z*.

Q. *How are Consonants divided?*

A. Into *Single* and *Double*, and into *Mutes*, *Half Vowels* and *Liquids*.

Q. *Which are Double Consonants?*

A. *X* and *z*, all the rest are single ones.

Q. *What is a Mute?*

B 3

A. A

A. A Letter which cannot be distinctly sounded without the Addition of a Vowel, such as *b, c, d, g, j, k, p, t, v.*

Q. What is a Half Vowel?

A. A Letter making an imperfect Sound without a Vowel, as the Sound of *s* is expressed by hissing, and *r* by a quivering of the Tongue; the Half Vowels are *f, h, l, m, n, r, s, y*; four of which, namely, *l, m, n, r*, are called *Liquids*.

Q. Why are these called Liquids?

A. Because Part of the Sound of the Liquid is lost in the Consonant joined with it, as *bla* in *blamed*, *pro* in *promise*.*

B.

Q. What Remarks do you make of the Letter *b*?

A. *B* is not sounded in *Words* ending in *mb* and *bt*; as, *bomb*, sounds (*bum*); *Crumb*, (*Crum*); *dumb*, (*dum*); *numb*, (*num*); *Plumb*, (*Plum*); *rhumb*, (*rum*); *Lamb*, (*Lam*); *debt*, (*det*); *doubt*, (*dout*); *Debtor*, (*Detter*), and *bdellium*, (*dellium*); *subtile*, (*futtle*).

Q. Does not *b* final, though not pronounced, seem to lengthen the Sound in some *Words*?

A. Yes, as in *comb*, pronounce (*come*); *climb*, (*clime*); *Coxcomb*, (*Coxcome*), &c. but *Womb* and *Tomb*, are often sounded *Woom* and *Toom*.

C.

Q. What is observable of *c*?

A. *C*, before *a, o, u, l* and *r*, sounds like *k*, as *Cat*, *coy*, *cut*, *Clay*, *Crab*; and ending a Syllable or Word; as, *Action*, *Physic*, *Musick*, *Mechanic*, &c.

* Some Grammarians call *b, c, d, p, q, t, z*, *Mutes*, and *f, h, l, m, n, r, s, x*, *Half Vowels*.

Q. How

Q. How is c sounded before e, i and y?

A. Sometimes like s, as in *Cellar, cite, Cymbal.*

Q. How is ch sounded?

A. Like k, in Words from the *Hebrew* and *Greek*; as, *Michael, Baruch, Chemist, Chaos, Character* and *Archangel.*

Q. How sounds ch in Words from the *French*?

A. In such Words, the *French Pronunciation* is retained, as *Chaise*, pronounce (*Shaise*); *Chevalier*, (*Shevalier*); *Machine*, (*Masheen*); *Capuchin*, (*Capusheen*), &c. but *ch* in *Choir* and *Chorister*, sounds like *qu*.

Q. Is not ch sometimes differently pronounced?

A. Yes, it has another Sound, which is peculiar to the *English*, namely, (*ch*) as in *Archbishop, Archdeacon, Cherubim*, and in *such, much, touch, Duchesse*, &c.

Q. Is not the t sometimes inserted in Words, which have the Sound of the last-mentioned?

A. Yes, as in *Bitch, Ditch, Witch, Watch, Catch, Patch*, &c.

Q. Have you an Observation on ci?

A. *Ci*, in the middle of Words, sounds *sh*, as *superficial*, (*superfishal*); *artificial*, (*artifishal*); *precious*, (*presheous*), &c.

Q. When is c not sounded?

A. In *Back, Crack, rack, smack*, &c. and in *Verdict*, (*Virdit*); *Victuals*, (*Vittles*); *Victualler*, (*Vittler*); *Indictment*, (*Inditement*), &c.

Q. Is ch never lost?

A. Yes, in *Schism*, (*Sizm*); *Schismatic*, (*Sizmatic*); and *c* is never placed between *n* and *k*, as *Drink*, not *Drinck*; *Bank*, not *Banck*; *Wink*, not *Winck*, &c.

D.

Q. What is observable of d?

A. D,

A. D, in the Termination *ed*, is frequently shortened into *t*, as *shipped*, (*ship't*); *whipped*, (*whip't*); *asked*, (*ask't*); *bleſſed*, (*bles't*); but this Abbreviation is never used, when a Word in *d* or *t* final takes the Termination *ed* after it, as *command*, *commanded*, not *command't*; *depart*, *departed*, not *depart'd*; nor should it be shortened when *d* or *t* follows in the next Word.

Q. Is the Sound of d never lost?

A. D is not founded in *Diamond*, (*Dimon*); *Ribband*, (*Ribbon*); which of late is spelled *Ribbon*.

F.

Q. What do you remark on the Sound of f?

A. F, in the Word *of*, is founded like *v*, as *Jesus of Nazareth*, *King of the Jews*; must be read, *Jesus ov Nazareth*, *King ov the Jews*; in all other Words it keeps its own Sound.

And *f*, in many Names singular, becomes *v* in the plural, as *Life*, (*Lives*); *Wife*, (*Wives*); *Sheaf*, (*Sheaves*), &c. but *Fife*, (*Fifes*), and *Strife*, (*Strifes*), are excepted.

G.

Q. What Remarks have you on the Letter g?

A. G has a hard Sound, as in *Gelding*, *Gunner*, and a soft Sound, as in *gentle*, *Ginger*, &c.

Q. When must g be sounded hard?

A. G must have a hard, guttural Sound, before *a*, *o*, *u*, *l* and *r*, at the Beginning of Words, as *gain*, *gone*, *Gun*, *Glass*, *gross*, and at the End of a Syllable or Word, as *bug*, *bag*, *sing*, *ring*, *singing*, *ringing*. Also when *gg* come together, they are hard, as *Beggar*, *Digger*, &c. except *suggest*, *suggestion*, which must be pronounced *sug-jest* and *sug-jeshon*.

Q. When

Q. *When is g sounded soft?*

A. G sounds *ja*, before *e*, *i* and *y*, as *Gentleman*, *Ginger*, *Gypsy*.

Q. *What Exceptions have you?*

A. G, before *e*, *i* and *y*, is sounded hard in all proper Names in the Bible, as *Geba*, *Gilboa*, *Gibon*, &c. also in *Gilbert*, *Gibson*, *Gill*, *Argyle*; also in *gear*, *Geese*, *Gold*, *Gewgaw*, *Gimlet*, *Girdle*, *give*, *Gizzard*, *eager*, *Singer*, *Finger*, *Tyger*, *Target*, &c.

Q. *What observe you of the Termination ing?*

A. G is scarcely heard in *parting*, *giving*, *loving*, *waiting*, &c.

Q. *What observe you of g before l, in the Middle of Words, &c.*

A. G before *l*, is not sounded in *Seraglio*, (*Seralio*); *Ostiglia*, (*Ostilia*); and before *n*, in *Bagnio*, (*Bannio*); *Benign*, (*Benine*).

Q. *Has not g sometimes the Sound of dg?*

A. Yes, in *Roger*, pronounce (*Rodger*); *agile*, (*adjil*); *College*, (*Colledge*); *Digit*, (*Didgit*); *Fragil*, (*Fradgil*); *Frigid*, (*Fridgid*); *Legerdemain*, (*Ledgerdemain*); *Magic*, (*Madjic*); *Pigeon*, (*Pidjon*), &c.

Q. *What observe you of gh at the Beginning of Words?*

A. The Sound is hard, as in *Ghost*, *ghittar*, and at the end and middle of Words, it serves to lengthen the Sound of the foregoing Vowel, as *nigh* is sounded (*ni*); *high*, (*hi*); *Thigh*, (*Thi*); *though*, (*tho'*); *mighty*, (*mitee*); *Daughter*, (*Dauter*); *delight*, (*delite*); *right*, (*rite*); &c.

Q. *What Words are excepted?*

A. In the following, *gh* is sounded like *ff*, as in *laugh*, (*laff*); *cough*, (*coff*); *tough*, (*toff*); *rough*, (*ruff*); *enough*, (*enuff*).

Q. *How is gh (ending the Names of Places) sounded?*

A. It

A. It is founded like *ro* in *Edinburgh*, (*Edinburro*); *Hamburgh*, (*Hambro'*); *Gottenburgh*, (*Gottenbro'*); *Scarburgh*, is frequently spelled as pronounced, namely, *Scarbro'*.

Q. What observe you of *g* before *m* or *n* in the same Syllable?

A. *G* before *m* or *n*, is silent in *Phlegm*, (*Flem*); *Sign*, (*Sine*); *deign*, (*dein*); *reign*, (*rain*); *Signior*, (*Sinior*); *Sovereign*, (*Soverain*); *gnaw*, (*naw*); *Gnat*, (*Nat*); except in *Lign-aloes*.

H.

Q. What observe you of the Letter *H*?

A. *H* is always founded after *t* or *c*; as, *Dutch*, *Match*, *Bath*, *both*, *such*, *much*, *touch*, &c. but it is not founded after *a*, as in *Messiah*, *Jeremiah*, &c.

Q. Have you any more Observations?

A. Yes; *h* is not written before any final Consonant but *t*, as *Night*, *Sight*, *Flight*, and is lost after *r*, in *Rhetoric*, *Rhyme*, *Rhine*, &c. also it is lost before *sc*, as in *School*, *Scholar*; and in the following Words, *John*, (*Jon*); *Thomas*, (*Tomas*); *Thames*, (*Tems*); *Thoulon*, (*Toloon*); *Herb*, *honest*, *Asthma*, *Catherine*, *Grantham*, *Anthony*, *Thyme*, *Apothecary*,* &c.

J.

Q. What observe you of *j*?

A. It always has the Sound of *g* soft; as, *Jane*, *July*, *Julep*; and always has a Vowel next after it.

K.

What is observable of k?

* Some Grammarians call *h* a Note of Aspiration only, and no Letter; but the different Meanings of these Words prove the contrary, *eat*, *Heat*; *Aunt*, *haunt*; *our*, *Hour*.

A. It is chiefly used to express the hard Sound of *c* before *e* or *i*, and is placed before no Consonant but *n*; as, *Kettle*, *kill*, *Knife*, (*Nife*); *Knight*, (*Nite*); *Knave*, (*Nave*), &c.

Q. What more have you to observe?

A. *K* is omitted after *c*, in the End of Words above one Syllable; as, *Logic*, *Physic*, &c. but is retained in Words of one Syllable; as, *knack*, *Back*, *thick*, *quick*, and all others.

L.

Q. What observe you of the Letter *l*?

A. *L* is doubled in Words of one Syllable; as, *all*, *wall*, *will*, *well*, *full*, &c. but those that have two Vowels are excepted; as, *Steel*, *Topl*, *Veal*, *Soul*, *Bowl*, &c.

Q. What observe you of *l* final, in Words of more than one Syllable?

A. They generally end with a single *l*; as, *bountiful*, *merciful*, *joyful*; but *install*, *recall*; and some others, are excepted: and Words compounded with *all*, drop one *l*; as, *also*, *always*, *Almighty*, &c.

Q. Is *l* ever silent?

A. *L* is silent in *Folk*, pronounced (*Foke*); *Yolk*, (*Yoke*); *Psalm*, (*Pfaum*); *Salmon*, (*Samman*); *Chalk*, (*Chauk*); *Walk*, (*Wauk*), &c. also in some Names of Places; as, *Alnwick*, (*Anwick*); *Lincoln*, (*Lincon*); *Holborn*, (*Hoborn*); *Norfolk*, (*Norfolk*), &c. and in *Calf*, (*Cafe*); *Half*, (*Hafe*); *Chaldron*, (*Chaudron*); *Salve*, (*Sauve*), &c.

M.

Q. What observe you of *M*?

A. *M* is sounded like *n* in *Accompt* and *Accomptant*,

tant, which are pronounced (*Account, Accountant*); and indeed they are frequently so spelled.

N.

Q. What observe you of the Letter n?

A. N is not sounded after *m* in the following Words, *Autumn, Column, condemn, contemn, damn, limn, solemn, Hymn, &c.* but it must be written, because most of the Words have a foreign Derivation.

P.

Q. Is p ever written and not sounded?

A. P is not sounded, or very obscurely, in *Thompson, Symptom, Simpson, Psalm, Receipt, tempt*, and its Compounds; also, in *empty, Assumption, Consumption, &c.*

Q. How is ph sounded?

A. When they are in one Syllable, the Sound is always like *f*, as in *Pharaoh, Phantom, Physic, Diphthong, Epitaph, &c.* but when they are divided, each retains its proper Sound, as *Shep-herd, up-hold, &c.* but *Stephen* and *Nephew*, are pronounced *Steven* and *Nevev*.

Q. Is ph never silent?

A. Yes, in *phthysic* and *phthysical*, which are pronounced *tizic* and *tizical*.

Q.

Q. What observe you of the Letter q?

A. Q is always followed by *u*, and is sounded like *cw*, as *Quart, quell, quench, quote*. In Words derived from the *French*, it sounds like *k*, as *pique, piquet, antique, oblique, &c.* but *risque* and *traffique* are frequently spelled as they are pronounced, *risk, traffic*; and *conquer*, is pronounced (*conker*); but *Conquest* is sounded (*Concowest*).

R.

Q. *What is the Sound of r?*

A. R has always the same rough Sound, as *rural*, *roar*; and it is sometimes sounded double, as in *Forage*, *Parish*, *perish*, &c.

Q. *How is re sounded at the End of Words?*

A. Like *er*, sounded weak, as *Acre*, *Lucre*, *Spectre*, *Theatre*; *Worcester* and *Worsted*, are generally sounded, *Worster*, *Worset*.

S.

Q. *How many Sounds has s?*

A. Two; a soft hissing Sound, as *Sin*, *silly*, &c. and a hard Sound like *z*, as *grows*, *blows*, &c.

Also in Names of the *Plural Number*, as *Kings*, *Queens*, *Knives*, &c. And in all *Verbs* of the *Third Person Singular*, as *dreads*, *loves*, &c. And in all *Words* of one *Syllable*, ending with *s*, as *has*, *his*, *was*, &c. excepting these four, *this*, *thus*, *us*, *yes*, which have the hissing Sound. The hard Sound is also used after improper *Diphthongs*, as *praise*, *Raisins*, *graciously*, *Plenteousness*, &c.

Q. *Are not some Verbs distinguished from Names, by the Sound of s?*

A. Yes; these *Verbs*, *use*, *abuse*, *excuse*, *house*, are distinguished from the *Names*, *Use*, *Abuse*, *Excuse*, *House*, the *s* being pronounced like *z* in the *Verbs*, and with the natural hissing Sound in the *Names*.

Q. *Is not s sometimes pronounced like sh?*

A. Yes; before *Words* ending in *ure*, as *sure*, *measure*, *pleasure*: Also, in *usual*, *sensual*, *Casual*, *presume*, *Issue*, and *Sugar*, which are pronounced *ushual*, *senshual*, &c.

Q. *Is not s silent in some Words?*

A. S is not heard in *Lisle*, *Carlisle*, *Viscount*, *Isle*, *Island*, *demesne*, &c.

Q. *How are the Characters s and s used?*

A. The short *s* is printed only at the End of

Words, and the long *s* in every other Place, where the Capital *S* is not used; as *Saint*, *Happiness*, *satisfactory*.

T.

Q. How is ti before a Vowel sounded?

A. Like sh in Nation, oblation, vexation, Purification, &c.

Q. Is this a general Rule?

A. No; there are five Exceptions: 1st. It keeps its natural Sound at the Beginning of a Word; as, tie, tied, Tiara.

2d. When s goes immediately before it; as, celestial, Bastion, Combustion.

3. In some Hebrew and Greek Words; as, Shealtiel, Phialtiel, Cotittia, Adramyttium, and the like.

4. Comparatives in er, and Superlatives in est, give ti its natural Sound; as, weightier, weightiest.

5. Verbs ending in ty, taking the Terminations ed and est, as to empty, thou emptyest, he emptied; also from Pity, pitiable; and the Plural of Names; as, City, Cities; Duty, Duties, &c.

Q. Does ft any where sound like ff?

A. Yes; in Apostle, Bristle, Bustle, Castle, Epistle, justle, Gristle, nestle, rustle, Thistle, Whistle, wrestle.

Q. As ci in Musician, si in Persuasion, and ti in Education, sound sh, What Rules are there how to place them?

A. By observing their Originals: for,

1st. If the Original end de, se or s, then use si; as, dissuade, Dissuasion; deride, Derision; confess, Confession; confuse, Confusion.

2d. When the Primitives end in c or ce, then use ci; as, Logic, Logician; Rhetoric, Rhetorician; Grace, gracious, &c.

3d. But when they end in t or te, use ti; as, extort, Extortion; prosecute, Prosecution, &c. but submit, takes Submission, &c.

Q. How

Q. *How is th sounded?*

A. *Th* has a fine Aspiration in *thin, Thumb, thick,* &c.

V.

Q. *What observe you of v?*

A. It is never before a Consonant, nor after any except *l* or *r*; as, *solve, starve*; but goes before all the Vowels; as *Vane, Vice, Vetch, Vulgar, Vote*; but never follows them without a silent *e* after, or at least understood, as *Love, loved* or *lov'd*.

W.

Q. *What is remarkable of w?*

A. *W* has the Sound of *u* in *bow, how, show,* &c. but seems to lose its Sound in *follow, fallow, Sor-row, Tallow, winnow,* &c.

Q. *Is not w used as a Vowel?*

A. Before or between Vowels it is a Consonant; as, *Wort, Want, sower, Skewer*; but after *a, e, o,* it supplies the Place of a Vowel; as, *hawl, sew, mow, vow,* &c.

Q. *How is wh sounded?*

A. It is only used in Words purely *English*, and sounds like *hw*; as, *where* is pronounced (*hwere*); *when,* (*hwen*); *Wheel,* (*hwheel*), &c.

X.

Q. *What is the Sound of x?*

A. It has no Sound of its own, but at the Beginning of Words sounds *ds*, as in *Xenophon,* (*Dsenofon*); and in the Middle and End of Words sounds *cs* or *ks*; as, *Xerxes,* (*Dferkses*); *Tax,* (*Taks*).

Y.

Q. *When is y a Consonant?*

A. When it begins a Syllable or Word; as *beyond, yonder, yellow.*

Z.

Q. How is z sounded?

A. Like ds; as, Zeal, (Dseal); Zone, (Dfone); Zest, (Dsest); and it never goes immediately before or after a Consonant.

C H A P. V.

Of SPELLING, or DIVISION of WORDS into SYLLABLES.

Q. WHAT is True Spelling?

A. It is the judicious Separation of Words into such Parts, as will shew their original Formation and true Pronunciation.

Q. What are such Parts called?

A. Each Part is called a Syllable.

Q. What is a Syllable?

A. It is a complete Sound, uttered at one Breath; and may consist of a Vowel, or double Vowel, or of a Vowel, or double Vowel, joined to one or more Consonants; but the Consonants in a Syllable never exceed seven.

Q. Give Examples where each of the Vowels make a Syllable?

<i>A.</i>	<i>A</i>	} is a Syllable in	<i>A-dam.</i>
	<i>e</i>		<i>E-den.</i>
	<i>i</i>		<i>I-vory.</i>
	<i>o</i>		<i>O-men.</i>
	<i>u</i>		<i>U-nit.</i>

Q. Where does a double Vowel make a Syllable?

A. In ea-ger, and a Vowel and seven Consonants form a Syllable in Strength.

Q. How many Syllables doth the longest English Word admit of?

A. Eight;

A. Eight ; as in In-com-pre-hen-si-bi-li-ty.

Q. What Method must be taken to divide Words into proper Syllables ?

A. These following Rules are to be observed :

R U L E I.

If two *Consonants* of the same *Sort* or *Name*, come together, or two *Vowels* not making a *Diphthong*, they must be divided, as *com-mon*, *Bon-net*, *Gun-ner*, *Bi-as*, *Gri-er*, *Di-al*, *Po-em*, *re-al*, &c.

R U L E II.

A *Consonant* between two *Vowels* must be joined to the latter, as *Pa-per*, *a-bide*, *ba-ked*, except *w* and *x*, which are joined to the former, as *Flow-er*, *Ox-en*, *Bow-er*, *Vix-en*.

R U L E III.

Any two *Consonants* between two *Vowels* must be parted, except the latter *Consonant* be *h*, *l*, or *r*, and then both *Consonants* go to the latter *Vowel*.

Examples : *An-gel*, *Mer-cy*, *Par-son*, *Quar-ter*.

Examples where the latter *Consonant* is *h*,* *l*, or *r*, as, *Bro-ther*, *ra-ther*, *no-thing*, *Pro-phet*, *i-dle*, *E-clipse*, *Su-preme*, *La-dle*.

R U L E IV.

The *Prepositions* and *Terminations* joined to *Primitive Words*, must, in *Spelling*, be separated from them ; as, *in-sure*, *un-fit*, *Dot-age*, *Ap-pend-age*.

Exception 1st. Such *Primitive Words* as only take *y* after them for their *Termination*, and such as end in *e*, and lose it before the *Termination*, as, *honesty*, *worthy* ; *write*, *writest* ; *bite*, *bitest*.

* *Compounds*, where the latter *Consonant* is *h*, are excepted, as *Clapham*, *Egham*, *Shepherd*, &c.

2. Four Consonants never come together without *ch, ph, sh, th, or wh*, which ought to be considered as single Consonants, being single or simple Sounds, and represented (each) by a single Character.

3. Some Words cannot be divided into their Primitives, as *inexplicable*, the Termination *able* being separated, there remains *inexplic*, which is no primitive Word; *capitulate* is of the same Sort.

These Terminations, *eon, cial, tian, iard, cian, ious, tion, sion*, should not be parted in Spelling, according to the usual Way, they being each but one Syllable; as,

Sur-geon,	} pronounced {	Sur-gon,
Ar-ti-fi-cial,		Artifi-shal,
E-gyp-tian,		Egyp-shan,
Pon-iard,		Pon-yard,
Mu-fi-cian,		Musi-shan,
Vi-cious,		Vi-shus,
Re-demp-tion,		Redem-shon,
Man-sion,		Man-shon.

We cannot find any Instance in *Poetry*, where any one of the Terminations above is esteemed more than one Syllable, except in *Doggerel Rhyme*, and I judge the *Standard* for *proper Pronunciation* is not to be taken from thence.

C H A P. VI.

Of S T O P S.

Q. **W**HAT is the Use of Stops?

A. They are useful to distinguish the *Time*, which is to be observed in reading; for without they be properly placed, what we write would be

be a confused unintelligible Piece of Jargon; or at best, liable to Misconstruction.

Q. How many Stops are used in reading?

A. Six; namely, a Comma, a Semicolon, a Colon, a Period or full Stop, a Note of Interrogation, and a Note of Exclamation or Admiration.

The CHARACTERS are as follow:

1. A *Comma*, placed at the Bottom of a Word, and marked thus (,)
2. A *Semicolon* (;)
3. A *Colon*, two Points (:)
4. A *Period*, a single Point at the Bottom of a Word (.)
5. A Note of *Interrogation*, when a Question is asked (?)
6. A Note of *Admiration or Exclamation* (!)

The *Stops*, considered as *Intervals* in reading, are thus to be used. A *Comma* should stop the Reader's Voice, whilst a Person may deliberately count the Number *one*; the *Semicolon*, *one, two*; the *Colon*, *one, two, three*; the *Period*, Note of *Interrogation*, and Note of *Admiration*, *one, two, three, four*.

Q. Where is a Comma used in Writing?

A. After every distinct Word or Figure of Numbers, as, one, two, three, four.

7, 8, 6, which Figures so pointed are, seven, eight, six, but not pointed, would be seven Hundred and Eighty-six.

2d. After every Quality belonging to the same Name, except the last, as, *an idle, thoughtless, giddy Boy*.

3d. Things, distinctly mentioned, as, *Honour, Power, Majesty and Glory*.

4th. It is also properly used between the small Members of a Sentence, where a Name has its Verb

Verb expressed or understood; as, *The Miser becomes deaf to the wretched, estranges himself from the agreeable, learns Hardness of Heart, disrelishes every Thing that is Noble, and terminates all in his despicable Self.*

5th. A *Comma* supplies the Part of a *Parenthesis*, especially where the Part included is short; as, *His Reasons, in my Opinion, are strongly supported.*

Q. *Where is a Semicolon used?*

A. To distinguish the compound Parts of a Sentence.

Q. *What is a compound Sentence?*

A. That which hath two or more *Simple Members*; as,

*Though God bids Peace with Promises of Life,
Men only reason, arm for deadly Strife;
By bloody Wars, Earth making desolate,
And sacrificing Thousands to their State.*

There are in this *Example*, two Lines before the *Semicolon*; each being a *Simple Member*.

It is used to distinguish *Contrarieties*; as, are you *modest, humble and docible*; or *immodest, self-will'd and stubborn*.

Also in a *Sentence*, where the whole goes before and the Parts follow; as, the Parts of *Grammar* are four; *Letters, Syllables, Words and Sentences*.

Q. *What is the Use of a Colon?*

A. 1st. It is used when the *Sense* is perfect, but the *Sentence* not finished; as, *O Lord, in thee have I put my Trust: Save me from those that persecute me, and deliver me, &c.*

2d. Before a comparative *Conjunction*; as, *A bad Climate may ruin a healthy Constitution: so may bad Examples ruin a good Boy.*

3d. When the latter *Member* of a *Sentence* is connected

ected to the former by a *Relative*; as, *It is no Diminution to a Man's Character to have been mistaken: seeing that Infallibility is not Man's Attribute.*

Q. Seeing the Semicolon and Colon are frequently, though improperly, used for each other, give Examples where their distinct Uses are shewn?

A. As the Shadow's Motion, on the Dial Plate, cannot be discerned, so the Advancement we make in Knowledge, can only be perceived by the Distance gone over: where the two Members being simple, require only a Comma to separate them.

Ex. 2d. As we perceive the Shadow to have moved, but did not perceive it moving; so our Advances in Knowledge, in that they consist of such minute Steps, are only perceivable by the Distance. In this, where the Sentence being divided into two equal compounded Parts, and since they include others, we separate the former by a Semicolon, and the latter by Comma's.

Ex. 3. As we perceive the Shadow to be moved along the Dial, but did not perceive its moving; and it appears the Grass has grown, though nobody ever saw it grow: so the Advances we make in Knowledge, in that they consist of such minute Steps, are only perceivable by the Distance.

HERE the Advancement in Knowledge is compared to the Motion of a Shadow, and the Growth of Grass; which Comparison divides the Sentence into two principal Parts: but since what is said of the Movement of the Shadow and the Growth of Grass, contains two simple Members, they are to be separated by a Semicolon; consequently a higher Point is required to separate them from the other Part of the Sentence, which they are opposite to: And this is a Colon.

Q. Where

Q. Where is a Period used?

A. It is used at the Conclusion of a Sentence, when the Sense is fully completed : as, *God is the chiefest Good.*

In the following Example a Specimen is given of all the Points we have mentioned.

*Be silent always, when you doubt your Sense;
And speak, though sure, with seeming Diffidence :
Some positive, persisting Fops we know,
Who, if once wrong, will needs be always so.*

Q. Where is a Note of Interrogation put?

A. After a Question is asked : as,

Ex. 1st. Where's your Brother?

*Ex. 2d. Why so frolic? Why so merry?
Is your Noddle full of Sherry?*

*Ex. 3d. On Morning Wings how active springs the
Mind,
That leaves the Load of Yesterday behind?*

Q. Is not the Note of Interrogation sometimes used improperly?

A. Yes ; when mention is made of a Question being asked without using the very Words which form the Question.

Q. Give some Examples?

A. Ex. 1st. I saw your Father the other Day, who inquired after your Health, and asked me when I saw you last?

Ex. 2d. I visited your Master Yesterday, and he asked me when I thought you would be in Town?

Interrogation Points in the Examples above are wrong, since no Question was asked.

Q. When is a Note of Admiration used?

A. Where something is praised or exclaimed against ; as, *O Lord ! thou art my Defence—O Time ! O Manners !* *O Shame !*

*O Shame! O Curse! O more than hellish Spite!
Damned Devils with each other never fight!*

Q. *What other Marks are used?*

A. The following :

- | | |
|---------------------|---------------------------------------|
| 1. Accent (') | 11. Paragraph (¶) |
| 2. Apostrophe (') | 12. Crotchet [] |
| 3. Asterism (*) | 13. Parenthesis () |
| 4. Breve (˘) | 14. Quotation (") |
| 5. Caret (^) | 15. The End of a Quo-
tation (") |
| 6. Circumflex (^) | 16. Section (§) |
| 7. Diresis (¨) | 17. Ellipsis (—) |
| 8. Hyphen (-) | 18. Brace ({ }) |
| 9. Index (☞) | |
| 10. Obelisk (+) | |

Q. *Where is the Accent placed?*

A. Upon that Vowel where the Tone or Strefs of the Voice ought to be laid ; as, á-ny, af-frónt, ab-bré-viate.

Q. *Where is an Apostrophe placed?*

A. At the Head of Letters, to denote that some Letters are omitted, either for the Sake of a more speedy Pronunciation, or to bring the Words within the Limits of any particular Kind of Verse ; as *can't* for *cannot* ; *shan't* for *shall not* ; *won't* for *will not* ; *ne'er* for *never* ; *is't* for *is it* ; *'tis* for *it is* ; *lov'd* for *loved* ; *I'll* * for *I will*, &c.

Q. *How is an Asterism used?*

A. It guides to some Remark in the Margin

* *Instead of I'll, the Contraction for I will, many People write I'le, with a Design, I presume, that the Contraction when wrote with ll may not be mistaken for the Word Ill, but the Apostrophe is a sufficient Guard against any such Misapprehension.*

or

or Bottom of the Page, and several placed thus **** denote that there is something immodest or defective in the Passage.

Q. Give an Account of the other Marks.

A. A *Breve* placed over a Vowel denotes the Syllable short, and to be sounded quick; as, *Cat*.

A *Caret* denotes a single Letter, or Syllable, or
^{no}

Word to be left out; as, *Encourage* ^{no} *Vice*.

A *Circumflex* put over a Vowel, denotes the Syllable long; as, *Euphrâtes*.

Direfis, or *Dialysis*, at the Top of the latter of two Vowels, denotes they are to be separated in Spelling; as, *Emaüs*, *Capernaüm*.

A *Hyphen* is placed when a Word is left at the End of a Line unfinished, and the Remainder is put at the Beginning of the succeeding Line; and should be divided so, that the Part remaining be even Syllables, or an even Syllable. The *Hyphen* is also used to connect two or more Words into one Compound; as, *Shop-keeper*, *Male-Administration*.

A *Hyphen* placed over a Vowel, shews the Syllable to be long, as *Cāre*, and in Writing it is called a *Dash*, shewing the Omission of an *m* or *n*; as, *Nothig̃ is so comēdable as fair Writig̃*; for, *Nothing is so commendable as fair Writing*.

An *Index* or *fore Finger* pointing, denotes the Passage pointed at to be curious.

An *Obelisk* or *Dagger* is used for the same Intent as the *Index*.

Many other Marks are used for References; as, (¶) (‡‡) (a) (b) (c) &c.

A *Paragraph* is frequently used in the Old and New Testament, to denote the Entrance into a new Subject.

A Pa-

A *Parenthesis* includes Words explaining or enlarging the Sense of a Sentence, though the Sense be entire without it; as, *Not a few there are who (provided they may save their Bodies) never regard their Souls.*

Crotchets or *Brackets* inclose short Sentences unconnected with the Subject treated of, but refer to some other Author; as, [See Spectator, Vol. 2. No. 100.]

A *Quotation* is put at the Beginning of a Passage quoted out of another Author, and the End of a Quotation shews the Passage quoted is finished; as, for Example:

“ Fortune in Men has some small Diff’rence made,
One flaunts in Rags, one flutters in Brocade;
The Cobler apron’d, and the Parson gown’d,
The Friar hooded, and the Monarch crown’d.
What differ more (you cry) than Crown and Cowl!
I’ll tell you, Friend! a wise Man from a Fool.”

P O P E.

Some put the Quotation at the End of each Line of the Passage cited; as,

“ A good Conscience is to the Soul, what Health
“ is to the Body: It preserves a constant Ease and
“ Serenity within us; and more than countervails
“ all the Calamities and Afflictions that can befall
“ us.”

A *Section* is used to divide Books or Chapters into smaller Parts. It is also used as a Mark of Reference to the Margin, or the Bottom of the Page.

A *Brace* is used to join three Lines in Poetry; as,

To God for Succour always fly,
For be assur’d, he’s ever nigh,
To aid his Servants, when they cry.



O F

PROSODY:

O R,

DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. WHAT is Prosody?

A. Prosody teaches the True Pronunciation of a Syllable, according to its Quantity.

Q. What is Quantity?

A. It is the different Measure of Time, that Syllables require in pronouncing, and is either long or short.

Q. What is the Proportion, between a long and short Syllable?

A. Two to one; a long Syllable is twice as long in pronouncing as a short one; as, bit, bite.

Q. How know you long and short Syllables?

A. By the Situation of the Vowel; the Syllable

is

is mostly *long* when it ends with a Vowel, and *short* when it ends with a Consonant; as, *fa* in *fatal*, and *Per* in *Person*. A proper Diphthong makes a *long Syllable*; as, *Voice*, *Mouse*, &c.

Q. What different Ways may Accent be considered?

A. Either as it relates to Words of one or more Syllables, or to Words composed of the same Letters, such not being distinguishable but by the Accent; which is the Case of many *Names* and *Verbs*.

Q. If Names and Verbs have the same Letters, how are they distinguished by pronouncing?

A. In *Names* the Accent is laid on the *first Syllable*, and in *Verbs* on the *second*; as, in the following Examples:

NAMES.		VERBS.	
The first Syllable is pronounced long.	Absent	The second Syllable is pronounced long.	to absent
	Accent		to accent
	Cement		to cement
	Collect		to collect
	Conduct		to conduct
	Consort		to consort
	Convert		to convert
	Contest		to contest
	Ferment		to ferment
	Frequent		to frequent
	Incense		to incense
	An Object		to object
	Present		to present
	Project		to project
	Record		to record
	Subject		to subject
	Torment		to torment
	An Unit		to unit

August, the Month	A	L	S	O,	august, noble.
Minute, of Time					minute, small.

D 2

Q. How

Q. How are Words of two Syllables accented?

A. 1st. In a Word of two Syllables, when the one is long and the other short, the *Accent* is laid on the long one, as *Aú-thor*.

2d. When both Syllables are long, or both short, the *Accent* is laid generally on the first, as *cén-jure*, *hán-dle*.

3d. Any compounded Word of two Syllables, whether compounded by Preposition or Termination, is accented on the primitive Word, as *gáin-ful*, *ab-sólve*.

Q. How are Words of three Syllables divided?

A. Most Words of three Syllables are accented on the first Syllable; as, *dé-cen-cy*, *Brá-ve-ry*, *Bri-be-ry*. But Compounds from Words of two Syllables, the *Accent* is kept on the same Syllable it was on, in Words of two Syllables; as, *Al-migh-ty*, *A-máxe-ment*, *con-de-scénd*.

Q. Where must the Accent be placed, in Words of more than three Syllables?

A. Most Words of more than three Syllables, have the *Accent* on the last but one, or last but two; as, *a-bí-li-ty*, *Ab-di-cá-tion*, *Ab-bre-vi-á-tion*, *In-com-pre-hen-si-bí-li-ty*.

Q. Are these Rules without Exceptions?

A. No; there are many Exceptions; for many Words of four Syllables are accented on the first Syllable, some on the last, some on the last but one; and Words of five Syllables, deduced from Words of four, retain the *Accent* where it was in the Word of four Syllables; as, *ár-bi-tra-ry*, *ár-bi-tra-ri-ly*, *Ma-the-má-tics*, *ma-the-má-ti-cal*, *mis-un-der-stánd*, *mis-un-der-stánd-ing*: Some Words of many Syllables have two *Accents*, the one on the first Syllable, and the other on the last but two, and

and in Words ending in *tion*, the latter *Accent** is laid on the last Syllable but one; as, *un-phi-lo-so-phi-cal*, *Jus-ti-fi-cá-tion*.

C H A P T E R II.

T A B L E I.

DISSYLLABLES or Words of TWO SYLLABLES,
accented on the first Syllable.

A B-bot	ar-row	bo-som	cham-ber
ab-sent	aff-es	brim-stone	chand-ler
ad-der	au-thor	bud-get	cha"pel
a-ged	ax-es	bul-lock	chear-ful
am-ber	Bab-ler	Cab-bin	cher-ry
am-ble	bad-ger	cal-dron	child-less
an-gry	bal-lad	cam-brick	chim-ney
an-swer	bal-last	can-non	ci-pher
an-tic	bal-lot	ca-pon	com-mon
an-vil	ban-dy	car-rot	con-cord
a-pron	bod-kin	cas-sock	con-sort
ar-gue	boo-by	cen-sor	cor-net

* *The greater Stress, in Words having two Accents, is laid on the latter.*

✍ Though some Authors have given a great many more Rules for accenting Syllables, with Exceptions on Exceptions; which, instead of clearing up Difficulties, frequently mislead and embarrass the Pupils: Instead of such useless Lumber, I have inserted Tables, duly divided and accented, which, by many Years Experience, I have found to be of the greatest Utility; especially when the Pupils are instructed to give Rules for all the Syllables, according to the Directions and Examinations at the End of the Tables.

cow-ard	for-ty	lat-tice	or-phan
cox-comb	fow-ler	let tuce	ot-ter
Dag-gle	freck-led	lob st er	ox-en
dark-ness	fru-gal	loi ter	Pal-let
dar-ling	fum-ble	loy-al	parch-ment
daugh-ter	Gal-lon	Mag got	par-lour
deb-tor	gam-bol	mal-let	par-rot
di-al	gar-den	men-tal	par-son
dis-cord	gen-der	mer cy	per-son
doc-tor	glo-ry	mer cer	pip kin
dol-phin	glut-ton	mid-wife	plat-ter
doubt-ful	gof-pel	min-strel	pot ter
dread-ful	gut-ter	mon-key	pul-pit
drunk-ard	Ham-per	mor-row	Quar-rel
dwin-dle	hap-ly	mo tive	quar ter
Ear-nest	hin-der	mourn-er	Ram-part
east-ward	hire-ling	mow-er	ran-dom
el-bow	hor-net	Name-ly	ran-som
el-der	hor-ror	na-ture	rob-ber
em-pire	hu-mour	na-vel	rub-bish
en-gine	hys-sop	na-vy	San-dals
en-try	in-cest	net tle	scar-let
er-min	in-stinct	neu-ter	sel-dom
er-ror	irk-some	new-ness	sen-tence
eu-nuch	i-sland	no-ble	ser-pent
ex-ile	Join-ture	non-suit	sex-ton
Fac-tor	joy-ful	no th ing	shel-ter
fag-got	jug-gle	nou-rish	slan-der
faith-ful	ju-lep	num-ber	slug-gard
fals-hood	Kee-per	nur-ture	fod-den
far-thing	ken-nel	nut-meg	for-row
fat-ness	ker-nel	O-dour	spar-row
fee-ble	king-dom	of-fer	ster-ling
field-fare	knuc-cle	of-ten	strum-pet
fen-nil	La-bour	o-men	sup-per
fer-ry	latch-et	or-der	Tal-low
			tank-ard

tank-ard	ur-gent	vul-gar	won-der
tem-per	ut-moſt	Wag-gon	Yar-row
thun-der	ut-ter	wan-ton	yel-low
tin-der	Var-niſh	war-rant	yon-der
tor-ment	vel-lum	win-ter	Za-ny
tur-rent	vel-vet	wiſ-dom	zea-lous
tur-ret	vir-gin	wit-neſs	zea-lot
Up-per			

T A B L E II.

In this Table the y final muſt be ſounded like ee; and the Accent is on the firſt Syllable.

A R-my	Fan-cy	Mar-ry	rud-dy
Ban-dy	fer-ry	mer-cy	Scab-by
bel-ly	fiſ-ty	mer-ry	ſhab-by
ber-ry	fine-ly	moul-dy	fil-ly
boun-ty	firm-ly	Name-ly	fix-ty
Car-ry	fol-ly	nod-dy	fore-ly
cher-ry	for-ty	nin-ny	for-ry
cler-gy	Gal-ly	On-ly	Tal-ly
craf-ty	gid-dy	Pal-ſy	tan-ſey
cra-zy	good-ly	part-ly	tight-ly
Dain-ty	gyp-ſey	pen-ny	trim-ly
diz-zy	Hap-py	pert-ly	twen-ty
drop-ſy	hoa-ry	plen-ty	thir-ty
drow-ſy	hur-ry	pret-ty	thrif-ty
du-ly	Jel-ly	Quar-ry	Weak-ly
dim-ly	jol-ly	quaint-ly	wil-ly
Ear-ly	Lof-ty	Ral-ly	wit-ty
ear-thy	lou-ſey	ran-ty	wor-thy



T A B L E

T A B L E III.

Compound Words of two Syllables, accented on the first.

A Le-coast	Earth-worm	Im-pulse	North-ward
ale-hoof	earth-quake	im-plant	nut-shell
ale-house	Faith-ful	in-cest	Off-spring
alms-deeds	foot-man	ink-horn	off-set
Bag-pipe	fore-skin	in-laid	Post-boy
bank-rupt	four-fold	in-fight	Rain-bow
bare-head	God-head	Kinf-folk	rein-deer
bare-foot	gold-smith	kinf-man	Shew-bread
Coal-mine	hail-stone	Land-lord	sign-post
coal-pit	hide-bound	land-tax	scotch-man
cob-web	horse-man	Morn-ing	Vine-yard
cup-board	house-wife	Neck-lace	Wine-press

T A B L E IV.

Words of two Syllables accented on the latter.

A -Bate	af-front	ap-pease	a-vert
a-buse	a-fraid	ap-plaud	a-void
ab-hor	a"gainst	ap-proach	a wake
a bode	a-gree	ap-prove	Bap-tize
ab-solve	a-larm	a-rise	be-cause
ab-furd	a-las	ar-rears	be-come
ac-cept	a-like	af-fault	be-fore
ac-cord	a-lone	af-fels	be-get
ac-crue	a-mend	af-sign	be-gin
ac-quaint	a-merce	af-suage	be-guile
ad-mire	a-miss	at-tract	be-have
ad-vance	a-mong	aug-ment	be-hold
af-fair	a-noint	au-ster	be-long
af-flict	ap-pear	a-vail	be-moan
			be-reave

be-reave	de-lay	Ju ly	re-morfe
be-feece	de light	La-ment	re-mote
be-ſiege	de-mand	ob-ſcure	re-noun
be-ſmear	de nounce	ob-ſcene	re-nounce
be-fought	de-ny	ob-ſtruct	re-peat
be-think	de-pend	Per-ceive	re-pent
be-tray	de-rive	per-plex	re-pine
be-yond	de-ſcend	per-ſuade	re-poſe
blaſ-phemie	de ſign	pour-tray	re-port
Car-rier	de vice	pre-miſe	re-pute
ca-reſs	di-rect	pre-pare	re-ſent
ca-thier	diſ-treſs	pre-vail	re-ſign
ce-ment	di-veſt	pro-claim	re-ſiſt
com-plain	di-vine	pro-cure	re-ſort
con-ſiſe	E-clipſe	pro-duce	re-ſult
con-coct	eigh-teen	pro-ſeſs	re-tire
con-demn	e-lect	pro-long	re-trieve
con-duce	e-ſchew	pro-mote	re-venge
con-ſign	eſ-quire	pro-rogue	re-vile
con-ſtraint	e-vent	pro-rect	re-view
con-temn	e-vert	pro-vide	re-vive
con-tract	ex-act	pro-voke	re-voke
con-vince	ex-change	Re-bound	re-volt
con-vict	ex-tinct	re-cant	re-ward
De bar	Fa-tigue	re-ceipt	Sa-lute
de-bauch	fo-ment	re-cruit	ſe-date
de-camp	fore-know	re-dound	ſe-duce
de-ceaſe	gen-teel	re-frain	ſub-ſcribe
de-coct	gen-tile	re-hearſe	ſup-preſs
de-ceive	Ha-rangue	re-ject	ſur-tout
de-cide	Im-menſe	re-lapſe	Them-ſelves
de-fault	im-peach	re-late	tran-ſcend
de-fect	in-croach	re-lent	trans-mit
de-fraud	in-fringe	re-ly	trans-fer
de-fray	in-quire	re-main	tre-pan
			un-done

un-done
un-less

u-nite
un-just

un-wife
un-wrought

u-furp
Vouch-safe

T A B L E V.

Words of three Syllables accented on the first.

A B-di-cate	Dam-ni-fy	in-ti-mate
ac-ci-dent	dif-fi-cult	in-vo-cate
ad-vo-cate	dif-fi-dent	Lar-ce-ny
ad-ju-tant	dig-ni-ty	lon-gi-tude
ap-pe-tite	dif-fi-pate	mag-ni-fy
ar-gu-ment	dif-so-lute	mar-ma-let
ar-mo-ry	dif-so-nant	men-di-cant
ar-te-ry	dul-ci-mer	mor-ti-fy
Bar-ba-rism	Em-pe-ror	moun-te-bank
bat-te-ry	en-ti-ty	mul-ti-tude
Cal-cu-late	fal-la-cy	Nar-ra-tive
cap-ti-vate	fal-si-ty	nun-ne-ry
car-di-nal	fir-ma-ment	Ob-du-rate
cen-tu-ry	fop-pe-ry	ob-se-quey
cer-ti-fy	for-ge-ry	ob-so-lete
cin-na-mon	fruc-ti-fy	op-po-site
cir-cu-late	fun-da-ment	or-na-ment
col-lo-guy	Gal-le-ry	Par-ri-cide
com-pa-ny	Har-mo-ny	per-ju-ry
com-pe-tent	Ig-no-rant	per-se-cute
con-cu-bine	im-mi-nent	per-ti-nent
con-fe-rence	im-po-tent	per-ma-nent
con-so-nant	im-pu-dent	pon-de-rous
con-ti-nence	in-ci-dent	prin-ci-pal
cor-mo-rant	in-di-gent	Qua-li-ty
cor-pu-lent	in-fa-my	Rec-ti-fy
coun-te-nance	in-no-cent	Ser-vi-tude
cul-ti-vate	in-so-lent	fin-gu-lar
		flip-pe-ry

slip pe-ry	sum-ma-ry	tym-pa-ny
for ce ry	fur ro gate	Vin-di-cate
stig-ma-tize	Tem-po-rize	vir-gi-nals
sub se quent	tur bu lent	Wick-ed nefs
sub si dy	tur pi-tude	war-rant-ed
sub so cate		

T A B L E VI.

The Consonant in the second Syllable in each Word sounds double; as, A-go-ny is pronounced Ag go-ny.

A ["] go ny	e ["] me rald	pe ["] nu ry
a ["] mi ty	e ["] qui ty	po ["] li tic
a ["] va rice	Fa ["] mi ly	pre ["] la cy
a ["] ve nue	fe ["] ru la	pri ["] ma tive
Be ["] ne fit	Ge ["] ne ral	pri ["] vi lege
bo ["] di ly	ge ["] ne rous	pro ["] pa gate
bre ["] vi ty	He ["] re fy	Qua ["] li ty
Ca ["] bi net	ho ["] mi ly	Re ["] gu late
cha ["] pi ter	I ["] mi tate	re ["] ve rend
cha ["] ri ty	Jo ["] cu lar	Sa ["] la ry
chy ["] mi cal	La ["] ti tude	sa ["] li vate
cla ["] ri fy	le ["] ni ty	si ["] mi le
co ["] lo ny	Ma ["] ce rate	To ["] le rate
co ["] ro ner	ma ["] ri ner	tri ["] ni ty
co ["] ve nant	me ["] mo ry	ty ["] pi cal
De ["] li cate	mo ["] de rate	Va ["] ga bond
de ["] pu ty	Na ["] vi gate	va ["] ni ty
de ["] fo late	O ["] cu list	ve ["] ne ry
do ["] cu ment	o ["] ra tor	ve ["] ri ly
E ["] bo ny	Pa ["] ci fy	ve ["] ri ty
e ["] du cate	pa ["] ra dox	vi ["] ne gar
e ["] le vate		

T A B L E

T A B L E VII.

Words of three Syllables accented on the second.

A -Ban-don	en-no-ble	mo-fa-ic
a-bo ^l ish	e-nor-mous	Noc-tur-nal
a-bridge-ment	en-sam-ple	no-ven-ber
a-bor-tive	en-vi-ron	O-bei-fance
a-bu-five	e-ter-nal	ob-ser-ver
ac-com-plish	ex-tir-pate	oc-to-ber
ac-know-ledge	ex-trin-sic	o-lym-pic
ad-van-tage	Fa-na-tic	Per-for-mer
ad-ven-ture	for-bear-ance	per-mis-sive
Bra-va-do	for-bid-den	po-ma-tum
Ca-the-dral	Here-af-ter	pre-fer-ment
com-mit-tee	he-ro-ic	Re-ceiv-er
con-vul-sive	I-de-a	re-deem-er
cor-rec-tor	im-bel-lish	re-for-med
De-can-ter	im-mor-tal	re-ful-gent
de-cem-ber	in-car-nate	re-gard-less
de-co-rum	in-chant-ment	re-main-ing
de-fi-ance	in-he-rent	re-mit-tance
de-form-ed	in-tan-gle	re-pen-tance
de-lin-quent	in-trin-sic	re-sem-ble
de-mo-lish	in-vec-tive	Spec-ta-tor
de-ter-mine	JE-HO-VAH	To-bac-co
dis-junc-tive	Le-thar-gic	un-feign-ed
di-ur-nal	ma-lig-nant	trans-pa-rent
Ec-cen-tric	ma-ter-nal	Un-fruit-ful
em-bar-go	ma-ture-ly	un-cer-tain
em-ploy-ment	mis-car-ry	un-law-ful
en-a-ble	mis-chiev-ous	un-com-mon
en-coun-ter	mis-do-ing	un-thank-ful
en-gage-ment		

T A B L E

TABLE AVIII.

Words of three Syllables accented on the last.

A C-qui-éscé	im-por-tune	o"ver-spread
ap-per-tain	in-com-mode	o"ver-whelm
ap-pre-hend	in-cor-rect	Pa-li-sade
Cir-cum-scribe	in-di-rect	par-ti-san
cir-cum-vent	in-dis-pose	pa-ten-tee
com-pre-hend	in-so-much	per-se-vere
con-de-scend	in-ter-cede	Re-col-lect
con-tra-dict	in-ter-fere	re-com-mend
con-tro-vert	in-ter-line	re-in-force
Dis-al-low	in-ter-pose	ren-déz-vous
dis-an-nul	in-ter-rupt	re-pre-sent
dis-ap-point	in-ter-vene	re-pri-mand
dis-a-vow	in-tro-duce	ri-di-cule
dis-be-lieve	Ma"ga-zine	ri"ga-doon
dis-com-mend	ma-ca-roon	Sca-ra-mouch
dis-com-pose	mas-que-rade	su-per-fine
dis-con-tent	mis-ap-ply	su-per-cede
dis-en-gage	mis-be-have	un-be-lief
dis-o-bey	mis-in-form	un-der-mine
dis-o-blige	mort-ga-gée	un-der-neath
dis-pos-sess	O"ver-born	un-gen-teel
dis-re-gard	o"ver-cast	Vi-o-lin
dis-re-spect	o"ver-drive	vo-lun-tier
En-ter-tain	o"ver-flow	Where-up-on
e"ver-móre	o"ver-grown	Yef-ter-day
Im-ma-ture	o"ver-laid	yef-ter-night



T A B L E IX.

Words of four Syllables accented on the first.

A C-cep-ta-ble	con-tu-ma-cy	Ja-nu-a-ry
ác-ces-sa-ry	cor-di-al-ly	ju"di ca-ture
ac-cu-rate-ly	cór-ri-gi"ble	La-men-ta-ble
ac-cri-mo-ny	cor-rup-ti-ble	la-pi-da-ry
ad-mi-ral-ty	cow-ard-li ness	li-ti-gi-ous
ad-ver-fa-ry	cri-ti-cal-ly	Ma"tri-mo-ny
al-le-go"ry	Dif-fi-cul-ty	me-lan-cho-ly
a"mi-a-ble	dil-li-gent-ly	me"mo-ra-ble
an-swer-a-ble	dis-pu-ta-ble	mer-ce-na-ry
ap-pli-ca-ble	Ef-fi-ca-cy	Na"vi-ga-ble
ar-ro-gan-cy	ex-cel-len-cy	O"ra-to-ry
Be"ne-fit-ting	ex-o-ra-ble	Par-don-a-ble
Ca-ter-pil-lar	ex-qui-site-ly	pur-ga-to-ry
ce"re-mo-ny	Fe"bru-a-ry	Rea-son-a-ble
com-fort-a-bly	for-mi-da-bly	re-frac-to-ry
com-men-ta-ry	Glo-ri-ous-ly	righ-te-ous-ness
com-mon-al-ty	go-vern-a-bly	Sanc-tu-a-ry
com-mer-ci-ry	Ha"bi-ta-ble	Ut-ter-a-ble
com-pa-ra-ble	ho"no-ra-ble	Vir-tu-al-ly
com-ply-ca-ted	ho-spi-ta-ble	vo-lun-ta-ry
con-quer-a-ble	lg-no-mi"ny	War-rant-a-ble
con-tro-ver-sy	in-ven-to-ry	wa-ter-i-ness

T A B L E X.

Words of four Syllables accented on the second.

A B-bre-vi-ate	ac coun-ta-ble	a-rith-me-tic
ab-ste-mi-ous	al-le-gi-ance	ar-mo-ni-al
ac-ces-si-ble	al-low-a-ble	ar-ti-fi-cer
ac-com-mo-date	am-phi-bi-ous	ar-til-le-ry
ac-com-pa-ny	an-nu-i-ty	as-so-ci-ate

au-tho-ri-ty	de plo-ra-ble	Ma-jo ri-ty
Bar-ba-ri-an	Ef-fe"mi nate	ma-tu ri-ty
be-a-ti-tude	e-gre-gi-ous	me-tho"di cal
be ha-vi-our	e-pi"to-me	mi-no-ri-ty
bi-tu-mi-nous	ex-pe-ri-ence	Na-ti-vi-ty
Ca-no-ni-cal	Fa-mi-li-ar	no-to-ri-ous
ca-pa-ci-ty	fi-de"li-ty	O-be-di-ence
cap-ti-vi-ty	Gram-ma-ti-cal	om-ni-po-tence
cen-so-ri-ous	ge-o"gra-phy	Par-ti-cu-lar
cen-tu-ri-on	Har-mo-ni-ous	pe-cu-li-ar
cir-cum-fe-rence	hu-ma-ni-ty	Re-luc-tan-cy
com-men-da-ble	hy-po-cri-fy	rhe-to-ri-cal
con-cu-pi-scence	hy-po"the-sis	Se-cu-ri-ty
cor-po-re-al	Il-lu-mi-nate	so-bri-e-ty
De-cen-ni-al	im-me-di-ate	Tau-to-lo-gy
de-ge"ne-rate	in-cor-po-rate	Ve-ra"ci-ty
de-lec-ta-ble	La-bo-ri-ous	Un-cer-tain-ty
de-li-ve-rance	lux-u-ri-ous	

T A B L E XI.

Words of four Syllables accented on the third.

A C-ca-de-mic	com-bi-na-tion	dis-pen-sa-tion
ab-di-cá-tion	com-pre-hen-sion	E-du-ca-tion
or <i>shon</i> *	co-ad-ju-tor	e"ver-last-ing
a"da-man-tine	cor-re-spon-dent	Fer-ment-a-tion
af-fi-da-vit	Di-a-be-tes	Ge-ne-ra-tion
al-le-ga-tion	dis-af-fect-ed	ge-o-gra"phic
ap-pre-hen-sion	† de-cla-ma-tion	Ha-bi-ta-tion
Be"ne-dic-tion	de-mon-str-a-tion	I"mi-ta-tion
Cir-cu-la-tion	de-tri-men-tal	im-po-fi-tion

* *Why tion is not divided into two Syllables, see p. 30.*

† *See p. 30.*

im-pre-ca-tion in-stru-men-tal Ma-nu-fac-ture
 in-cli-na-tion in-ter-ces-sion Na-vi-ga-tion
 in-cor-rup-tion La-men-ta-tion Re-sur-rec-tion
 in-fla-ma-tion

T A B L E XII.

Words of five Syllables accented on the second.

A -Bo"mi-na-ble	ir-re"vo-ca-ble
a-po"the-ca-ry	Laf-ci-vi-ous-ness
Com-mu-ni-ca-ble	No-to-ri-ous-ly
con-fe"de-ra-cy	O-ri"gi-nal-ly
con-ti"nu-al-ly	Per-pe"tu-al-ly
con-tri"bu-ta-ry	pro-tho"no-ta-ry
con-ve-ni-en-cy	Re-po"si-to-ry
Dis-cre"di-ta-ble	Un-ne-ces-sa-ry
Ef-fi-ci-en-cy	un-rea-son-a-ble
e-gre-gi-ous-ly	un-mea-su-ra-ble
Har-mo-ni-ous-ly	un pro"fi-ta-ble
he-re-di-ta-ry	un-righ-te-ous-ness
Im-me-di-ate-ly	un-se-pa-ra-ble
ir-re"pa-ra-ble	

T A B L E XIII.

*Words of five Syllables accented on the last but one,
 unless otherwise marked.*

A B-bre-vi-a-tion	com-me-mo-ra-tion
ad-mi-ni-s-tra-tion	con-fi-de-ra-tion
a"ni-mad-ver-sion	De-no-mi-na-tion
an-ni-ver-sa-ry	de-ter-mi-na-tion
an-nun-ci-a-tion	E-ra-di-ca-tion
Cir-cum-lo-cu-tion	Ge-ne-ro-si-ty

glo-

glo-ri-fi-ca-tion
 gra-ti-fi-ca-tion
 Hu-mi-li-a-tion
 Mis-cel-la-ne-ous
 mor-ti-fi-ca-tion
 mul-ti-pli-ca-tion
 Op-por-tú-ni-ty
 Pre-def-ti-na-tion
 pu-ri-fi-ca-tion
 Re-com-men-da-tion

re-pre-sen-ta-tion
 re-ta-li-a-tion
 San-ti-mó-ni-al
 so-lem-ni-za-tion
 Un-ál-te-ra-ble
 un-ex-prés-si-ble
 un-gram-má-ti-cal
 un-har-mó-ni-ous
 un-pár-do-na-ble

T A B L E XIII.

Of Words undivided.

A Ccómplíce	climacte"ric	logi"cian
acquiésce	condi"tional	Machíne
áccuracy	conspi"cuous	ma"gazine
a"gonies	dege"nerate	magi"cian
allégiance	dia"gonal	mathema"tics
a"llegory	disjun"ction	mytho"logy
amphithea"tre	Ec"stacy	Negociate
ana"tomize	egrégious	ne"gligence
architec"ture	élegantly	Obdúrate
artifi"cial	eme"rgency	obséquious
affociátiön	e"pi"phany	Panegy"ric
a"tmosphere	Facétious	phlegma"tic
Bággage	ficti"cious	Qui"ntessence
bag"nio	Gigántic	Rhetori"cian
beati"fic	grimáce	rheúmatism
brocade	gui"nea	Saga"city
Capri"cious	Historiográpher	schisma"tic
caútious	hypo"crisy	stra"tagem
charac"teristic	Ini"tial	subsi"dy
ca"momile	legisla"tive	Theatre

ty"pical
ty"rannical
Va"cuity

vali"dity
ve'hemence
vivacity

vivify
unamiable
unani"mity

A P R A X I S o n S P E L L I N G.

Q. **H**OW is the Word Accomplice spelled and pronounced?

A. It consists of three Syllables, as *Ac-com-plice*; the first sounds like *ak* (see p. 18.) the second, *kom*, (see p. 18.) and the third, *plis*, *e* final softening the *c* and giving it the Sound of *s*, (see p. 19.) so it sounds *Akkomplis*.

Q. How is Architecture spelled?

A. *Ar* has its natural Sound, *ch* sounds *tch* (see p. 19.) *i* has its natural Sound, *tec* sounds *tek*, (see p. 18.) and *ture* is long by *e* final, (see p. 10.) so it is sounded *Artchitektur*.

Q. How is Gigantic divided, &c.

A. *G* sounds like *j* before *i*, (p. 21.) because the Syllable ends in the Vowel *i*, it is long; *g* before *a* is hard, (p. 20.) and *tic* make *tik*, (p. 18.) so the Word is *Figantik*.

Q. How is Schismatic divided, &c.

A. *Ch* is lost before *is*, in this Word, (p. 19.) so it is sounded *Siz-ma-tic*, the last Letter *c* being hard, as in the preceding Answer.

Q. Divide Facetious, Initial and Logician?

A. The first is *Fa-ce-shous*, (the last Syllable, by p. 30.) the second *In-ni-shal*, the *n* being sounded double, as in Table six, *tial* sounds *shal*, (p. 30.) and the third *Logishan*.

The *g* taken to the second Syllable, (by Rule second, p. 29.) *g* before *i* sounded as before, and *cian* (*shun*, by p. 30.)

Q. How

Q. How divide you Brotherhood, Archangel, Archdeacon?

A. Brotherhood is divided *Bro-ther-hood*, the *th* being put to the second Syllable, by the Exception (to Rule third, p. 29.) *arch* before a Vowel, sounds *Ark*, and before a Consonant, *Artch*, so they are thus divided; *Ark-an-jel*, *Artch-dea-kon*, *g* having a soft sound before *e*, (as in p. 21.) as *ea* in *dea*, sounds *ee*, (p. 15.) also *con* is *kon*, (p. 18.)

Q. How divide you and pronounce Roughness, and Beatitude?

A. Roughness being compounded of *rough* and *ness*, must be so divided, (p. 29.) *rough* sounds *ruff*, (p. 21.) so it is pronounced *Ruffness*; *Beatitude* is thus divided, *Be-a-ti-tude*, *ea* is divided, (p. 15.) *t* joined to *i* and the next *t* to the last Syllable, (by Rule second, p. 29.) the *e* final makes the *u* in the last Syllable long.

As for accenting properly, I advise each studious Youth to apply to a good Dictionary, whenever he is at a loss in Pronunciation; for, as has been observed, no Rules can be formed which are not liable to various Exceptions. And a Multiplicity of Rules, with Exceptions, serve only to bewilder and confound the Judgment.





PART III.

OF ETYMOLOGY.

CHAPTER I.

Q. **W**HAT is ETYMOLOGY?

A. *Etymology* treats of all the Parts of Speech, and of each Word, shewing to what Part of Speech it belongs, and its Endings, Changes and Derivation, *if it be not a Primitive.*

Q. *What is a Primitive Word?*

A. That which comes from no other Word, in our Language; as, *Fish, Babe, Raven.*

Q. *What is a Derivative Word?*

A. That which comes from some other Word in our Language; as, *fishy* and *Fisher* from *Fish*; *Babler* and *Babbling* from *Babe*; *ravenous* from *Raven.*

Q. *How many Kinds of Words or Parts of Speech are there in the English Language?*

A. Four; *Names, Qualities, Verbs* and *Particles.*

Q. *What understand you by Names.*

A. Words that express Things themselves, and require no other Words to explain their Meaning; as, a *Man, a Horse, Virtue, Vice.*

Q. *How many Sorts of Names are there?*

A. Three;

A. Three; Proper, Common and Relative.

Q. What is a Proper Name?

A. That which belongs to one Particular of any Kind; as, one Person is named George, another John; one Horse Childers, another Blaze; one City London, another Paris.

Q. What do you understand by a Common Name?

A. That which belongs or is common to all of the same Kind; as, Angel, Spirit, Man, Woman, Beast, Bird, Kingdom, City, &c.

Q. Tell me which of these Names are proper and which common, Cesar, Cato, Charlotte, Mountain?

A. Cesar and Cato are Proper Names, because every Man is not called by them; Charlotte is a proper Name, every Woman not being called so; and Mountain is a common Name for all Mountains.

Q. What is a Relative Name?

A. Relative Names are used to avoid Repetition; as, instead of mentioning my own Name I say, I; instead of your Name I say, thou or you; and for his Name I say, he; and for her Name I say, she; and of a Thing not distinguished by Sex I say, it; if I speak to more than one I say, ye or you; and when I speak of more than one I say, they.*

Q. How many Persons then have Names?

A. Three in both Numbers: namely,

Sing.	{	1. I. 2. Thou or you.† 3. He, she or it.	}	Plural.	{	1. We. 2. Ye or you. 3. They.	}
-------	---	--	---	---------	---	---	---

* *Relative Names are also called Pronouns, or Pronouns, that is, put for Names, as is exemplified above.*

† *Other modern Languages use you in the Singular for thou, as well as the English; and it has a Verb plural joined to it; as, you teach for thou teachest; we also use yours for thine, and your for thy.*

Q. What

Q. What Observations have you more of Relative Names?

A. Relative Names have a leading and following State.

Q. What mean you by a leading and following State?

A. When Relative Names come before a Verb, they are said to be in a leading State; as, I write, we write; but in the following State, or after a Verb, I is changed into me; and we into us; as, my Master loves me; our Parents love us.

Q. What observe you of who, what and which?

A. Who is applied to Persons; as, Who is that Man? what is applied to both Persons and Things; as, What Lady is that? What (or which) Room do you chuse? and are called Interrogatives.

Q. How are these Relatives my, mine, thy, thine, her, our and their used?

A. They are used with Names; as, my Book, thy Pen, her Gown, our School, your Estates; but to avoid Repetition we say, this Horse is mine, instead of, this Horse is my Horse; this Book is thine, or thy Book; these Estates are yours, or your own.

Q. Are mine and thine then never used with a Name?

A. Yes; when the Name begins with a Vowel, my and mine may be used; as, my Arm, or mine Arm; my own, or mine own; and thy or thine may be indifferently used; thy or thine Eyes, thy or thine own.



A TABLE of RELATIVE NAMES.

		The fore- going State		The follow- ing State		With a Substantive		Without a Substantive
First Person	{ Sing.	<i>I</i>		<i>Me</i>		<i>My</i>		<i>Mine</i> .
	{ Plur.	<i>We</i>		<i>Us</i>		<i>Our</i>		<i>Ours</i> .
2d Person	{ Sing.	<i>Thou</i> or <i>you</i>		<i>Thee</i>		<i>Thy</i>		<i>Thine</i> .
	{ Plur.	<i>Ye</i> or <i>you</i>		<i>You</i>		<i>Your</i>		<i>Yours</i> .
3d Person	{ Sing.	Male	<i>He</i>	<i>Him</i>		<i>His</i>		<i>His</i> .
		Female	<i>She</i>	<i>Her</i>		<i>Her</i>		<i>Hers</i> .
		Neuter	<i>It</i>	<i>It</i>		<i>Its</i>		<i>Its</i> .
	{ Plur.		<i>They</i>	<i>Them</i>		<i>Their</i>		<i>Theirs</i> .
The Inter-rogative	{ of Persons	<i>Who</i>	<i>Whom</i>	<i>Whose</i>		<i>Whose</i>		
	{ of Things	<i>What</i>	<i>Whereof</i>					

Of NUMBER.

Q. *What is Number?*

A. *Number distinguishes one from more.*

Q. *How many Numbers are there in English?*

A. *Two; the Singular and the Plural.*

Q. *When is the Singular used?*

A. *In speaking of one Person or Thing; as, a Boy, a Horse, a Duck.*

Q. *When is the Plural used?*

A. *In speaking of more than one Person or Thing; as, Boys, Horses, Ducks.*

Q. *What Number is a Herd or Flock?*

A. *The Singular Number.*

Q. *How can that be? when in a Flock or Herd there are many Hundreds, or Thousands of Creatures?*

A. *If there be never so many, yet it is but one Herd or Flock, and therefore of the Singular Number.*

Q. *How is the Plural formed in the English?*

A. *By adding s, as Boy, in the Plural, is (Boys); joy,*

joy, (joys); *Toy*, (Toys); *Stick*, (Sticks); *Brick*, (Bricks).

Q. Is the English Plural always so formed?

A. When the Singular ends in *ce*, *ge*, *se*, *ze*, *s* is added to form the Plural, but it is increased a Syllable thereby, as *Race*, (Races); *Cage*, (Cages); *Purse*, (Purses); *Prize*, (Prizes), &c. for the final *s* could not be heard, unless it made another Syllable.

Q. What observe you of Singular Names ending in *ch*, *th*, *is*, and *x*.

A. To these, *es* is added; as, *Bitch*, (Bitches); *Breach*, (Breaches); *Rush*, (Rushes); *Fish*, (Fishes); *Ass*, (Asses); *Box*, (Boxes).

Q. How are Singulars in *f* and *fe* formed into Plurals?

A. By changing *f* or *fe* into *ves*; as, *Calf*, makes (Calves); *Half*, (Halves); *Wife*, (Wives); *Knife*, (Knives); *Life*, (Lives); *Leaf*, (Leaves); *Sheaf*, (Sheaves); *Shelf*, (Shelves); *Self*, (Selves); *Thief*, (Thieves); *Wolf*, (Wolves); but *Hoof*, *Roof*, *Grief*, *Dwarf*, *Wharf*, *Proof*, *Relief*, &c. make the Plural by adding *s*, also most Singulars ending in *ff*, as *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Puff*, take *s*, as *Scoffs*, *Muffs*, &c.

Q. How are Singulars in *y* varied in the Plural?

A. If *y* has a Vowel immediately before it, it is retained; as, *Joy*, (Joys); *Essay*, (Essays); *Day*, (Days), &c. but when *y* has a Consonant next before it, the Plural ends in *ies*; as, *Body*, (Bodies); *Mercy*, (Mercies), &c.

Q. Then do all Plurals end in *s* or *es*?

A. No; some end in *en*; as, *Man*, (Men); *Woman*, (Women); *Brother*, *Brethren*, or *Brothers*; *Child*, (Children); *Ox*, (Oxen); and these are irregular.

Singular

Singular.	Plural.	Singular.	Plural.
Die	Dice	Foot	Feet
Mouſe	Mice	Tooth	Teeth
Louſe	Lice	Penny	Pence
Cow	Cows or Kine		

Q. *What Names have the Singular and Plural alike?*

A. *Deer, Fern, Hoſe, Sheep, Swine; the Participle a put before, denotes the Singular Number; as, a Swine, a Deer.*

Q. *What Names have no Singular Number?*

A. *Theſe; Alps, Appenines, Annals, Arms, Aſhes, Bellows, Bowels, Breeches, Crefſes, Entrails, Sciffars, Shears, Snuffers, Tongs, Shanks, Dregs, &c.*

Q. *Which Names have no Plural?*

A. *All proper Names of Perſons or Things, alſo Names of Virtues, Vices, Metals, Liquors, and ſome Herbs; as, John, London, Chaſtity, Drunkenneſs, Gold, Ale, Sage, &c.*

Of G E N D E R S.

Q. *What is Gender?*

A. *The Diſtinction of Sex, by Male and Female.*

Q. *How then are Things inanimate diſtinguiſhed.*

A. *They are called Neuter, that is, neither Male or Female; as, a Stone, a Hat.*

Q. *Why then is the Moon, a Watch, a Ship, called ſhe, the Sun, Death, &c. he?*

A. *Perhaps it is, becauſe many of them are ſo diſtinguiſhed in the Latin; or, perhaps mere Cuſtom has introduced theſe Expreſſions; as, When changeth the Moon? She changes ſuch a Day; and ſpeaking of a Watch, or Ship, we ſay, ſhe goes well, or ſails well; and of the Sun, he is ſet; and of Death, he is the King of Terrors.*

F

Q. *How*

Q. How are Sexes distinguished?

A. By the Relative Names, he, she, it, as observed before, also by the following Methods: First, the Females are distinguished by the Termination, es, viz.

Male.	Female.	Male.	Female.
<i>Abbot</i>	<i>Abbess</i>	<i>Count</i>	<i>Countess</i>
<i>actor</i>	<i>actress</i>	<i>deacon</i>	<i>deaconess</i>
<i>baron</i>	<i>baroness</i>	<i>duke</i>	<i>dutchess</i>
<i>elector</i>	<i>electress</i>	<i>prince</i>	<i>princess</i>
<i>emperor</i>	<i>empress</i>	<i>prior</i>	<i>prioress</i>
<i>governor</i>	<i>governess</i>	<i>poet</i>	<i>poetess</i>
<i>heir</i>	<i>heiress</i>	<i>prophet</i>	<i>prophetess</i>
<i>marquis</i>	<i>marchioness</i>	<i>shepherd</i>	<i>shepherdess</i>
<i>master</i>	<i>mistress</i>	<i>tutor</i>	<i>tutress</i>
<i>mayor</i>	<i>mayress</i>	<i>viscount</i>	<i>viscountess</i>

Add some, in or take ix; as, *Executor, Executrix; Administrator, Administratrix.*

Q. What Method have you to distinguish the Sex, when both Sexes are comprehended in one Word?

A. By adding a Quality; as, Male-Child, Female-Child, a Maid-Servant, a Man-Servant, a Cock-Sparrow, a Hen-Sparrow, a He-Goat, a She-Goat, and sometimes by different Words.

Male.	Female.	Male.	Female.
<i>Batchelor</i>	<i>Maid, virgin</i>	<i>Drake</i>	<i>Duck</i>
<i>boy</i>	<i>girl</i>	<i>father</i>	<i>mother</i>
<i>bridegroom</i>	<i>bride</i>	<i>friar</i>	<i>nun</i>
<i>brother</i>	<i>sister</i>	<i>gander</i>	<i>goose</i>
<i>buck</i>	<i>doe</i>	<i>horse</i>	<i>mare</i>
<i>bull</i>	<i>cow</i>	<i>husband</i>	<i>wife</i>
<i>bullock</i>	<i>heifer</i>	<i>king</i>	<i>queen</i>
<i>cock</i>	<i>hen</i>	<i>lad</i>	<i>lass</i>
<i>dog</i>	<i>bitch</i>	<i>lord</i>	<i>lady</i>
<i>master</i>	<i>dame</i>	<i>stag</i>	<i>hind</i>

Male

Male.	Female.	Male.	Female.
militer	spawner	uncle	aunt
nephew	niece	widower	widow
ram	ewe	wizard	witch
sloven	slut	whoremonger	whore, or,
son	daughter		strumpet
		rake	jilt

Note; Names purely Latin, Greek, Hebrew, or French, generally make their Plurals as in the Original; as, *Erratum, Errata; Desideratum, Desiderata; Phænomenon, Phænomena; Cherub, Cherubim; Seraph, Seraphim, or Seraphin; Monsieur, Monsieurs, Beau, Beaux, (corruptly Beaus.)*

Q. Have the English no Variation of Names, but what distinguishes the Plural from the Singular Number?

A. Yes; they have a Genitive Case, which is formed by putting *s*, or sometimes *es* to the Name.

Q. Give some Examples?

A. The Master's Book, the King's Palace, an Ass's Foal, that is, the Book of the Master, the Palace of the King, the Foal of an Ass.

Q. If the English have only one Case, how do they express the relation and respect of Things, one to another?

A. They do it by the Help of these Particles, *of, to, from, with, &c.* as, the Horse of Peter; he gave to Peter; they came from London, &c.

Q. Where is the Genitive Case put in English?

A. Always with the Substantive it is to be joined with; as, the Scholar's Book, Pope's Homer, &c. denoting Possession; and is, for the most Part, written with an Apostrophe or Comma before the *'s*, at the End of the Word.

Q. You say, for the most Part; when is the *'s* omitted?

A. Words ending in *ss* appear best without the *'s*; as, *for Righteousness-sake*; but in all other Cases it is generally retained.

Q. When three Names come together, where is the Genitive placed?

A. The Genitive* is formed by putting the *'s* to the second Name; as, *the King of England's Glory*.

Q. I observe you place of betwixt the first and second Name, is it always so placed?

A. No; sometimes we find two or three Genitives together; as, *Peter's Wife's Mother*; *Peter's Brother's Wife's Portion*; that is, *the Portion of the Wife of the Brother of Peter*.

Q. Do not some argue that the *s* is an Abbreviation of his?

A. Yes; and even insert *his* to supply the Place of the Genitive *'s*; as, *John, his Farm*, for *John's Farm*; but they are wrong in putting in *his*; so in many Cases it would appear a gross Absurdity; as, *Mary, his Apron*, for *Mary's Apron*, or *Nancy, his Mother*, for *Nancy's Mother*.

Q. When two Names come together, must of or the Genitive *'s* be always put between them?

A. No; when one of the Names does not signify Possession or Relation to the other, the former takes the Nature of a *Quality*, so must have neither of nor *'s* after it, but is frequently joined with a *Hyphen*, though not always; as, *a Turkey Voyage*, or, *a Voyage to Turkey*; *a Mutton Pye*, or, *a Pye*

* The English Genitive is an Abbreviation of the Saxon Genitive; as, Nom. Smith, Gen. Smithes, now contracted in our Language into Smith's. The Saxons would say, for the Treachery of Judas; Judasis Treachery, that is, Judas's Treachery.

made of Mutton ; a Silver Seal, or, a Seal made of Silver ; but Inn-keeper, Coach-man, &c. are called compound Names.

C H A P. II.

Of QUALITIES or ADJECTIVES.

Q. **W**HAT are Qualities ?

A. A Quality is a Word which expresses or signifies an Accident, or Property of a Thing ; as, *black, white, round, long, square, good, valiant, &c.*

Q. *How is a Name best distinguished from a Quality ?*

A. By putting *a* or *the* before the Name ; as, *a* or *the* Man, *a* or *the* House, *a* good Thing, *a* white Thing.

Q. *Is there no other Way to distinguish them ?*

A. There is ; by its standing alone in a Sentence, without requiring any other Word to shew its Signification ; as, *a Man, a Horse, the World, the Air.*

Q. *Cannot the Sense of a Quality be understood without requiring another Word to shew its Signification ?*

A. No ; for we cannot understand what is meant by *a good, a black, a tall*, unless we add *Thing* to it, and say *a good Thing, a black Thing, a tall Thing*, or *a good Man, a black Horse, a tall Tree.*

Q. *In these Sentences following, tell me which Words are Names, which Qualities, and why ?*

The Hawk kills Birds

The Man goes a good

The Boy writes a fair

William loves Honey

*We love sweet
A wise reads Books
They play at small
Beasts drink Water*

A. The Words *Birds, Honey, Books, Water*, are Names, because they will admit of *the* before them, with good Sense; for if one says, *the Birds, the Honey, the Books, the Water*, we understand it: But these Words *good, fair, sweet, wise, small*, are Qualities, because they cannot be understood without joining some other Words to them; as, *the Man goes a good Pace, the Boy writes a fair Hand, we love sweet Wine, a wise Man reads Books, they play at small Games.*

Q. Have Qualities ever any Articles put before them?

A. Yes, sometimes; but then it is always by Virtue of some Name expressed or understood; as, *Constantine the Great, George the Renowned, William the First*; that is, *Constantine the great Emperor, George the renowned King, William the first King of that Name in England.*

Q. In what other Cases have the Qualities any Articles put before them?

A. When they are put for Names; as, when we say, *the Goods, the Whites, the Blacks*, meaning the good Things, the white or black Colours, where *Things or Colours* are understood. The Articles are also placed before the Quality when a Name follows; as, *a learned Man, an assiduous Man*, unless the Particle *such, so, as, too*, be joined to the Quality, then the Article follows after; as, *so gracious a Prince, too merciful for so rebellious a People.* Also *a* and *an* are sometimes Articles of Number; as, *all to a Man, all to an Inch.*

Of the COMPARISON of QUALITIES.

Q. What is meant by Comparison?

A. The comparing Things between one another, whereby

whereby we see that one Thing is *such*, another *more such*, and another *most such*.

Q. *Are there then but three Degrees of Comparison?*

A. No; there are *only three*; namely, the *Positive*, the *Comparative*, and the *Superlative Degree*; as, *soft, softer, softest*.

Q. *What is the Positive * Degree?*

A. It is the *Quality* itself, without any Change or Sign; as, *hard, soft, fair*.

Q. *How is the Comparative Degree formed?*

A. By putting *er* to the positive, or putting *more* before it; as, *harder, more hard*; but when the positive ends in *e*, only *r* is added to form the *Comparative*; as, *wise, wiser*.

Q. *How is the Superlative Degree formed?*

A. By adding *est*, or prefixing *most* to the positive; as, *hardest, most hard*; but if the Positive ends in (*e*) *st* is only added to make the *Superlative*; as, *wise, wisest*.

Q. *Do all Qualities form Comparisons?*

A. No; some *Qualities* are not capable of forming *Comparisons*; as, *one, every, each, all, &c.*

Q. *How do you know what Qualities may form Comparison, and what not?*

A. Only those *Qualities* may be compared, whose Signification may be increased, and will admit of the Words *more, most, very*, in good Sense before them; as, *more hard, most hard, very hard*.

* The Positive is used to signify a Thing to be simply *such*; as, *new Bread, soft Wool*; wherefore this is, properly speaking, no Degree, for it denotes the Thing to be simply *such*, without having any Relation or Respect to any other Thing.

Q. *Is*

Q. Is it good English to say, more stronger, most strongest?

A. No; we ought to say stronger, or else more strong; strongest, or most strong; for more stronger is as much as to say more more strong; and most strongest, as much as most most strong.

Q. What Qualities in forming the Degrees of Comparison, vary from the Rules you have mentioned?

A. These following.

Positive.	Comparative.	Superlative.
<i>Good</i>	<i>Better</i>	<i>Best</i>
<i>bad, evil or ill</i>	<i>worse</i>	<i>worst</i>
<i>little</i>	<i>less</i>	<i>least</i>
<i>middle</i>		<i>middlemost</i>
<i>very</i>		<i>veriest</i>

C H A P. III.

Of V E R B S.

Q. WHAT is a Verb?

*A. A Verb is a Part of Speech that betokeneth the doing, being, * or suffering of a Thing, with Difference of Time; as, to be hot, to be cold, to write, to sing, to dance, to be burned, to be banished.*

Q. What do you mean by Difference of Time?

A. The Time of a Verb shows when a Thing is doing, done, or not done.

Q. Are there then but three Times belonging to a Verb?

** It is the chief Word in a Sentence, and derived from the Latin Verbum, a Word, and is called a Verb, by Way of Eminence, as there can be no Sentence wherein it is not either expressed or understood.*

A. This

A. The natural Number is three ; namely, *past*, *present* and *to come* ; and are thus named,

1. The *present Time*, that *now is*.
2. The *Preter* — that *is past*.
3. The *Future* — that *is to come*.

Q. What is the Method to know a Verb ?

A. By placing a Relative Name before it ; as, I *read*, thou *sleepest*, he *walks*, we *sup*, ye *eat*, they *drink*.

Q. Are all Verbs distinguished, by putting a Relative Name before them ?

A. No ; Verbs of bidding or commanding, have the relative Name after them ; as, *teach thou*, *let him teach* ; and infinitive Verbs have neither Number, Person or Nominative Word before them, but are known by the Particle *to* ; as, *I chuse to walk*. *

Q. You said there were naturally three Times, how are they expressed by the English Verb ?

A. Only two are expressed by the English Verb ; namely, the *Present* and the *Past*.

Q. How are these Times distinguished ?

A. The first by the Verb itself ; as, *love*, *change*,

* The English Verb has no Diversity of Endings, except in the second Person singular of the present Time, which are distinguished by *est* ; as, thou *burnest*, thou *fightest* : Also in the third Person of the present Time, *eth* or *est* is added (if the Pronunciation requires it) as he *burneth* or *burns* ; and therefore the English cannot properly be said to have any Moods. For the Possibility of the Thing is expressed by *can* or *would* : The Liberty of the Speaker to do a Thing by *may* or *might* : The Inclination of the Will by *will* or *would* : And the Necessity of a Thing to be done, by *must* or *ought*, *shall* or *should*.

turn ;

turn; the Past mostly ends in *ed*; as *loved*, *changed*, *turned*, &c. †

Q. *How express you the Persons of the Verbs?*

A. By the *personal Names*, *I*, *thou*, or *you*; *he*, *she*, or *it*, in the *Singular*, and *we*, *ye*, or *you*, and *they*, in the *Plural Number*.

Q. *Is there any Alteration made in the Verbs, by the Difference of Numbers and Person?*

A. Yes; as,

	S I N G U L A R.	P L U R A L.
Persons	1. <i>I love.</i>	1. <i>We love.</i>
	2. <i>Thou lovest</i> , or <i>you love.</i>	2. <i>Ye</i> , or <i>you love.</i>
	3. <i>He loveth</i> , or <i>loves.</i>	3. <i>They love.</i>

Q. *What Moods have the English Verbs?*

A. None.

Q. *As the English Verbs express but two Times, and have no Moods, how are the other Times of the Verbs expressed?*

A. By the following helping Verbs; namely, *do*, *may*, *can*, *am* and *be* in the *present Tense* or *Time*; *did*, *have*, *might*, *could* and *was* in the *past Time*; and *shall* and *will* in the *future Time*.

Q. *How form you the Helping Verbs of the present Time?*

A. Thus:

S. *I do*, *thou dost*, or *you do*, *he doth*, or *does*.

P. *We do*, *ye do*, or *you do*, *they do*.

† *Imperative Verbs* want the first Person in both Numbers, have the leading State of a Relative after them in the second Person only, and all Verbs following the Imperative Verb, let, are commonly used, without to before them; our Infinitive Verbs answer to the Infinitives of the Latin, and have neither Number, Person, nor Nominative Word belonging to them.

S. *I may*

S. *I may, thou mayst, or you may, he may.*

P. *We may, ye may, or you may, they may.*

S. *I can, thou canst, or you can, he can.*

P. *We can, ye can, or you can, they can.*

S. *I * am, thou art, or you are, he is,*

P. *We are, ye are, or you are, they are.*

S. *I be, thou beest, or you be, he be.*

P. *We be, ye be, or you be, they be.*

Q. *What does am or be signify?*

A. They are the same, signifying *Existence* or *being*, but when set before a Participle, supply us with Verbs passive, which we should want but for them; as, *I am learned; if I be instructed, &c.*

Q. *How form you the Helping Verbs of the past Time?*

A. Thus:

S. *I did, thou didst, or you did, he did.*

P. *We did, ye did, or you did, they did.*

S. *I have, thou hast, or you have, he hath, or has.*

P. *We have, ye have, or you have, they have.*

S. *I had, thou hadst, or you had, they had.*

P. *We had, ye had, or you had, they had.*

S. *I might, thou mightest, or you might, he might.*

P. *We might, ye might, or you might, they might.*

S. *I could, thou couldst, or you could, he could.*

P. *We could, ye could, or you could, they could.*

S. *I was, thou wast, or you were, he was.*

P. *We were, ye were, or you were, they were.*

* *Am or be being joined to the Passive Participle, make up the Passive Voice; as, I am loved: and the Latin likewise makes Use of it in some particular Tenses.*

Q. *How*

Q. *How are the Verbs of the future Time formed?*

A. Thus :

S. *I shall, thou shalt, or you shall, he shall.*

P. *We shall, ye shall, or you shall, they shall.*

S. *I will, thou wilt, or you will, they will.*

P. *We will, ye will, or you will, they will.*

Q. *Does not a helping Verb, before another Verb change its ending?*

A. Yes ; and the other suffers no Change, as,

S I N G U L A R.	P L U R A L.
<i>I do write.</i>	<i>We do write.</i>
<i>Thou doſt write.</i>	<i>Ye do write.</i>
<i>He doth write.</i>	<i>They do write.</i>

Q. *Are not helping Verbs often joined together?*

A. Yes ; as, *I might have lived*, and then the first only varies its Termination ; as, *I might have lived, thou mighteſt have lived, he might have lived, &c.*

Q. *What is a principal Verb?*

A. That which can be formed through the present and past Time, without the Aid of the helping Verbs ; as, *love*, in the present Time, thus ;

S I N G U L A R.	P L U R A L.
1. <i>I love.</i>	1. <i>We love</i>
2. { <i>Thou loveſt, or,</i> <i>you love.</i>	2. <i>Ye, or you love.</i>
3. <i>He loves.</i>	3. <i>They love.</i>

In the past Time, thus :

1. <i>I loved.</i>	1. <i>We loved.</i>
2. { <i>Thou lovedſt, or,</i> <i>you loved.</i>	2. <i>Ye, or, you loved.</i>
3. <i>He loved.</i>	3. <i>They loved.</i>

And

And in the future, by the *Helpers*, *will* or *shall*.

SINGULAR.

PLURAL.

- | | |
|--|-----------------------------------|
| 1. <i>I shall love.</i> | 1. <i>We shall love.</i> |
| 2. { <i>Thou shalt love, or,</i>
<i>you shall love.</i> | 2. <i>Ye, or, you shall love.</i> |
| 3. <i>He shall love.</i> | 3. <i>They shall love.</i> |

Q. *Do Verbs always take d or ed to form the past Time?*

A. No; some suffer a Contraction of *ed* or *d* into *t*, especially when the *ed* comes after *ch*, *ck*, *p* and *x*; as, *patcht*, *crackt*, *wrapt*, *vext*, for *patched*, *cracked*, *wrapped*, *vexed*.

Q. *What is the second Irregularity or Contraction?*

A. 1. When a *Diphthong* is followed by *l*, *m*, *n* or *p*, each often takes *t* after it; and then either the *Diphthong* becomes one *Vowel*, or is shortened in Sound; as, *felt*, *kept*, *slept*, *wept*, *swept*, from *feel*, *keep*, *sleep*, *weep*, *sweep*, or *dealt*, *dreamt*, from *deal*, *dream*, &c.

2. When a *Verb* ends with two *Consonants* of the same Sort, it drops one of them; and takes *t* to supply its Place in forming the *past Time*; as, *past* from *pass*; *dwelt* from *dwel*, &c.

Q. *Is this a general Rule?*

A. No; for *swell* makes *swelled*, and *tell*, *told*.

Q. *Which Verbs take 'd to form the past Time?*

A. *B*, *g*, *s*, *v*, *w*, *z* and *th* sounded soft; as, *crab'd*, *wrong'd*, *possess'd*, *prov'd*, *crow'd*, *amaz'd*, *tyth'd*; and *Verbs* ending in *y* take *ied*; as, *marry*, *married*; *tarry*, *tarried*: also some whose *Present* ends in *d* or *t*, have the *past* and *present Time* alike; as, *bid*, *read*, *eat*, *beat*, &c.

A TABLE of IRREGULAR VERBS.

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle or Quality.</i>
A Bide	abode	abode
am	was	been, <i>corruptly</i> bin
arise	arose	arisen
awake	awoke (r)	awoke (r)
Be	been	being, been
bear	bare, bore	born
beat	beat	beaten
begin	began	begun
bend	bent, bended	bent
unbend	unbent	unbent
bereave	bereft (r)	bereft (r)
beseech	befought	befought (r)
bid	bade	bidden
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	brake, broke	broken, broke
breed	bred	bred
bring	brought	brought
build	built (r)	built (r)
burst	burst	burst, bursten
buy	bought	bought
Can	could	could
cast	cast	cast
catch	caught (r)	caught (r)
chide	chid	chidden
choose, chuse (r)	chose	chosen
cleave	clave, clove	cloven
cling	clang, clung	clung
clothe	clad (r)	clad (r)
come	came	come

Present.	Past.	Participle.
cost	cost	cost
craw	crew	crowed
cut	cut	cut
Dare	durst (r)	dared
die	died	dead
dig	dug (r)	dug (r)
draw	drew	drawn
drink	drank	drunk, drunken
drive	drove	driven
Eat	ate	eaten
Fall	fell	fallen
feed	fed	fed
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forake	forook	foraken
freeze	froze	frozen
Get	gat, got	got, gotten
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
Hang	hung	hung
have	had	—
hear	heard	heard
hew	hewed	hewn (r)
hide	hid	hidden
hit	hit	hit
hold	held	holden, held
hurt	hurt	hurt
knit	knitted	knitted, knit
know	knew	known

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
lay	laid	laid, lain
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain, lien
load	loaded	loaden, laden
lose	lost	lost
Make	Made	Made
may	might	_____
meet	met	met
mow	mowed	mown (r)
must	_____	_____
Ought	Ought	_____
Pay	Paid	Paid
put	put	put
_____	Quoth he	_____
Read	Read	Read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
rive	rived	riven
run	ran	run
Say	Said	Said
saw	sawed	sawn (r)
see	saw	seen
seek	fought	fought
seeth	seethed	fodden
send	sent	sent
fell	fold	fold
send	sent	sent
fet	fet	fet
shake	thook	shaken
		shall

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
shall	should	_____
shave	shaved.	shaven
shear	sheared, shored	shorn
shed	shed	shed
shine	shone (p)	shone (r)
shoe	shod	shod
shoot	shot	shot
shew	shewed	shewn (r)
shrink	shrank, shrunk	shrunk
shut	shut	shut
sing	sang, sung	sung
sink	sank, sunk	sunk
fit	fat	fat, fitten
slay	slew	slain
slide	slid (r)	slidden
smite	smote	smitten
snow	snowed	snown (r)
sow	sowed	sown (r)
speak	spake, spoke	spoken
speed	sped	sped
spend	spent	spent
spin	span, spun	spun
spit	spat	spitten
split	split	split (r)

<i>Present Tense.</i>	<i>Preterim. Tense.</i>	<i>Participle.</i>
Spread	Spread	spread
spring	sprang, sprung	sprung
stand	stood	stood
steal	stole	stolen, stole
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk
stride	strode	stridden

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<i>Present Tense.</i>	<i>Preterim. Tense.</i>	<i>Participle.</i>
strike	struck	{ struck, struck- en, stricken
string	strung	strung
strive	strove (r)	striven
strow	strowed	strown
swear	swore, sware	sworn
sweat	sweat, swet (r)	sweat, sweaten
swell	swelled	swollen
swim	swam, swum	swum
swing	swung	swung
Take	Took	Taken
teach	taught	taught
tear	tore, tare	torn
tell	told	told
think	thought	thought
thrive	throve (r)	thriven
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
trow	_____	_____
Wear	Wore	worn
weave	wove (p)	woven (p)
wet	wet	wet
will	would	_____
win	wan, won	won
wot	wist	wist
work	wrought (r)	wrought
wring	wrung (p)	wrung (p)
write	wrote, writ	written

N. B. The Letter (r) shews such *Verbs* are formed also regularly.

Q. When I find two Preterimperfect Tenses belonging to one Verb, which ought I to use?

A. That which is the same with the *Participle* is

is most used in Discourse, but the other ought to be used in Writing; as different Ideas should, if possible, be conveyed in different Words.

Q. Is not the Participle often used for the Preterimperfect Tense in Discourse?

A. Yes; not only in Discourse, but in Authors; as, he begun, for he began; he run, for he ran; he drunk, for he drank.

Q. Is not the Preterimperfect used for the Participle?

A. Yes; as, I have spoke, for I have spoken; it was spoke, for it was spoken.

Q. Let me hear you form or expand an Irregular Verb?

A. An Irregular Verb is thus formed:

SINGULAR.	PLURAL.
1. <i>I fly, or am flying.</i>	1. <i>We fly.</i>
2. <i>Thou fliest, or you fly.</i>	2. <i>Ye, or you fly.</i>
3. <i>He fleeth, or flies.</i>	3. <i>They fly.</i>

In the PAST TIME.

1. { <i>I flew, fled, or did fly, (or was flying.)</i>	1. <i>We flew, fled, or did fly.</i>
2. { <i>Thou fledst, or didst fly; or you flew, fled, or did fly.</i>	2. { <i>Ye or you flew, fled, or did fly.</i>
3. <i>He flew, fled, or did fly.</i>	3. { <i>They flew, fled, or did fly.</i>

In the FUTURE TIME.

1. { <i>I shall, or will fly, or be flying.</i>	1. <i>We shall, or will fly.</i>
2. { <i>Thou shalt or wilt fly, or you shall or will fly.</i>	2. <i>Ye shall, or will fly.</i>
3. <i>He shall, or will fly.</i>	3. <i>They shall, or will fly.</i>

Of

Of PARTICIPLES.

Q. What is a Participle?

A. A Participle is derived from a Verb, and signifies being, doing, or suffering, and when it does not imply Time; it is a Quality.

Q. How many Sorts of Participles are there?

A. Two; The Active Participle, which ends in ing, as, teaching; and the Passive, which ends in d, t, or n; as, loved, taught, slain.

Q. When is a Participle used as a Quality?

A. When it expresses the Property or Quality of a Thing, and when joined to a Name, makes good Sense; as, A purling Stream, a baited Hook, a learned Man, an accomplished Woman.

Q. Wherein differs a Participle from a Quality?

A. In signifying being, doing, or suffering; as, loving, loved; whipping, whip, ed; which a Simple Adjective never does; as, green, black, hard, rough, smooth, soft.

C H A P. IV.

Of PARTICLES.*

Q. WHAT are Particles?

A. Particles are little Words that denote some Circumstance, Manner or Quality of an Action, and connect Sentences together.

Q. How are Particles divided?

A. Particles are divided into Adverbs, Conjunctions, Prepositions and Interjections.

* As it were little Parts of Speech, and are the very Ligaments of Language; for in a proper Use of Particles the Strength and Beauty of Language consists.

Q. What

Q. *What is the Use of Adverbs?*

A. To express the Manner or Time of an Action ;
as, *immediately, now, soon.*

Q. *Why are they called Adverbs?*

A. Because they are frequently joined to Verbs ;
as, *he writes freely, she reads well.*

Q. *To what other Words are Adverbs joined?*

A. Adverbs are joined to Qualities, to Particles,
and to other Adverbs.

Q. *Give Examples where Adverbs are joined to Qualities?*

A. It is *very* cold ; it is *extremely* hot ; he is *very* good ; no Man is *always* wise.

Q. *Give Examples where Adverbs are joined to Particles?*

A. In these ; *highly* deserving ; *deeply* read ; he is *always* living well.

Q. *Give Examples of an Adverb being joined to an Adverb.*

A. He lives *very* happily, he is *very* much to blame.

Q. *How many Kinds of Adverbs are there?*

A. Adverbs answer to every Circumstance of an Action, therefore their Number must be great, but the greatest Part are reduced to the following Heads, namely, Adverbs

1. Of Time present ; as, *now, instantly, presently, directly, to-day.*

2. The Time past ; as, *already, before, heretofore, long since, long ago, hitherto.*

3. The Time to come ; as, *To-morrow, not yet, hereafter, henceforth or henceforward, by and by.*

4. Of uncertain or undetermined Time ; as, *oft, oft-times or oftentimes, soon, seldom, daily, weekly, monthly, always, when, then, ever, never.*

5. Of Number ; as, *once, twice, thrice, rarely, seldom, often, frequently.*

6. Of

6. Of Order ; as, *last of all, lastly, secondly, thirdly, fourthly, fifthly, &c.*

7. Of Quantity ; as, *how much, how great, sufficient, enough, nothing, somewhat, something.*

8. Of Quality ; as, *justly, arrogantly, or proudly, and all Adverbs in ly come from Qualities, and are used in the same Sense as their Primitive Qualities ; as, justly, for with Justice ; arrogantly, arrogant or with Arrogance, &c. and most Qualities may be made Adverbs by adding ly ; as, meekly, piously, and may be compared by more and most.*

9. Of Denying ; as, *no, not, in no wise.*

10. Of Doubting ; as, *perhaps, peradventure, by chance.*

11. Of Affirming ; as, *amen, verily, truly, undoubtedly, unfeignedly, yes, yea. **

12. Of Comparing ; as, *almost, as it were, alike, as how, how much, less, least, little, least of all, so, well nigh, either, neither, exceedingly, differently, far otherwise.*

And some are compared like Qualities ; as, *soon, sooner, soonest ; far, farther, farthest.*

* *Authors sometimes use Qualities in the Place of Adverbs, as, "He acted agreeable to his Promise, he conducted himself suitable to the Occasion ;" for, agreeably to his Promise, and suitably to the Occasion. But Qualities cannot be grammatically so used.*

The Negative Adverbs, nor and not, make an Affirmative ; as,

"Nor did they not perceive their evil Plight." MILTON.

That is, they did not perceive their evil Plight.

Adverbs vary the Meaning of a Sentence, according to their Position therein ; as, I only saw your Brother ; which implies, I saw your Brother, but did not speak to him. But, I saw only your Brother ; signifies, I saw no Person but your Brother.

CHAP. V.

Of CONJUNCTIONS.

Q. WHAT is a Conjunction?

A. A Conjunction is a Particle joining Sentences, and shews the Manner of their Dependence upon one another; as, *I will go and play, but I will get my supper. They are all gone but John, James and Mary.*

Of the several Sorts of Conjunctions; as,

1. Copulative; and, also, both.
2. Disjunctive; or, nor, whether, either, neither.
3. Casual; as, for, because, seeing that.
4. Conditional; as, so, but, if, that, so that.
5. Concessive; as, tho' or though, altho', indeed.
6. Rational; as, therefore, wherefore, seeing, since.
7. Exceptive; as, but, unless, except.
8. Adversative; as, yet, notwithstanding, nevertheless.
9. Suspensive; as, whether or not, whether.

N. B. Conjunctions are used as Adverbs; as, *whether, and some others.*

* The Conjunction *than* has the following State of who, in

Fleet Ditch—

"The King of Dikes! *Than whom* no Sluice of Mud,
"With deeper Sable blots the Silver Flood." *Pope.*

but the Propriety is disputable. *Than* also connects like States; as, *thou art taller than I; you think him prouder than me.*

CHAP.

C H A P. H VI.

Of P R E P O S I T I O N S.

Q. **W**HAT is a Preposition?

A. It is a Word set before others to shew the Relation one Thing has to another.

Q. What Words is it set before?

A. Chiefly before a Name; as, from London to Windsor, with my Uncle.

2. Before a Relative Name; as, to him, from me, against her, &c.

3. Before a Verb; as, to read, to teach.

4. Before an Article; as, with the Help of the Lord.

5. Before an Adverb; as, from hence, from whence; and some are pure English Prepositions, but many come from the Latin, and some few from the Greek.

Of English Prepositions used in Compositions:

1. *A* seems superfluous at the Beginning of these Words, *abide, awake, arise, for bide, wake, rise*; it is also used for *one* and *in*; as, *a Mile, for one Mile, a-Bed, for in Bed, and a Foot, for one's Foot*; as, *I went a-foot*.

2. *Be* is used for *about, for by and nigh, for in and for*; as, *besmear, to smear about, beside, by, or near the Side; betimes, in Time, or soon, to bespeak or speak for*.

For, denies or deprives; as, *to forbid, or bid that a Thing be not done*.

Fore, signifies before; as, *to forebode, to tell before a Thing comes to pass*.

Mis, denotes Error; as, *mistake, taken wrong*.

Over, signifies Eminentcy; as, *over-rule; or, to rule*

rule over ; sometimes *excess* ; as, *over hasty*, that is, *too hasty*.

Out, signifies *Superiority* ; as, to *out-go*, to *out-run*.

Un, signifies *contrariety*, *unpleasant*, and sometimes destroys the Meaning of the *Verb* it is put to ; as, to *unsay*, to *undo*, &c.

Up, implies *above* ; as, *upside*, or the *Side* turned *above*.

With, signifies *against* ; as, to *withstand*, or *stand against*, and sometimes it signifies *from* ; as, *withhold*, or *hold from*.

Q. Do you repeat the English Prepositions* which are used separately ?

A. *After*, *against*, *about*, *among*, *amongst*, *at*, *beneath*, *before*, *behind*, *below*, *between*, *beyond*, *by*, *through*, or *thro'*, *for*, *from*, *in*, *besides*, *into*, *on*, or *upon*, *over*, *of*, *out*, or *out of*, *to*, *unto*, *towards*, *under*, *with*, *within*, *off*, *without*, *above* ; and the Prepositions used in Composition, are, *a*, *be*, *fore*, *for*, *mis*, *over*, *out*, *un*, *up*, *with*.

* Prepositions are of such special Use in our Language, that by their Help, almost all our Syntax is performed, very few Sentences being composed without them ; though in some Sentences they are mere Expletives, or rather Redundant ; no ways assisting to perfect the Sense of the Passage wherein they are placed ; as,

*The Hero came, the Battle for to see,
But unto him appear'd no Enemy.*

Where the Sense is perfect without *for*, and *unto* is put for *to* ; also, *What am I the better ; do it then.* And in many others.

Of LATIN PREPOSITIONS, which are used in the Composition of ENGLISH WORDS.

1. *A*, *ab*, and *abs*, (from) but joined to English Words, denote either Excess or Increase; as, *abhor*, *absurd*; or Separation; as, *abstain*, *abdicate*.

2. *Ad*, implies *to* or *at*; as, *to adjoin*, *to join near to*; *Adverb*, *put to a Verb*.

3. *Ante*, *before*; as, *to antedate*, *to date before*, *Ante-diluvian*, *before the Flood*.

4. *Circum*, *about*; as, *circumscribe*, *circumvallation*.

5. *Con*, *with* or *together*, and sometimes *co*; as, *Convocation*, *Copartner*, also *Commerce*.

6. *De* signifies *from*; as, *deduce*, *detract*, sometimes it extends the Sense; as, *demonstrate*.

7. *Dis*, (Separation); as, *dissolve*, *disgrace*, and sometimes it seems superfluous; as, *disannul*, *to annul*; *dissever*, *to sever*.

8. *Di* strengthens and makes the Word more expressive; as, *to diminish*, *to dilacerate*.

9. *E* or *ex*, (out); as, *event*, *falling out*; *to eject*, *to cast out*, *to expunge*, *to wipe out*.

Extra, (out of, or beyond); as, *extraordinary*, out of the common Order, *extramundam*, out of, or beyond, *the Limits of the World*.

In, denotes a negation; as, *Injustice*, not *Justice*; *inactive*, not *active*; where the *Simple Verb* is not used it has a different Sense; as, *incite*, *inflame*, &c.

En, from the *French*, is never Negative, but strengthens the Sense of the *Simple Verb*; as, *encourage*, *enlarge*.

Inter, (between); as, *to intervene*, or *come between*; but in *interdict*, it has the Sense of *for* in *forbid*.

Enter, in *enterprize*, *entertainment*, is from the *French*.

Intro,

Intro, in or into ; as, *introduce*, to bring in ; *intromit*, to send in.

Ob, sometimes signifies out ; as, *obliterate*, to blot out ; sometimes the *b* is changed to *c*, and sometimes to *p* ; as, *occur*, to meet ; *oppose*, to resist.

Per, (through) ; as, *perforate*, to pierce through, and signifies a *Degree of Excellency*, in perfect.

Post, (after) ; as, *Posthumous*, after Death ; *Postscript*, writ after, &c.

Pre, from *prae*, (before) ; as, to *pre-engage*, to engage before-hand.

Pro, (for) ; as, to *provide*, to take care for ; to *prognosticate*, to foretell ; but is differently used in *prorogue*, pronounce, &c.

Preter, (against) ; as, *Preternatural*, against or contrary to Nature.

Re, (again or back) ; as, *repeat*, to say again ; *repulse*, to drive back ; and sometimes denotes an Enlargement of the Sense of the Verb ; as, *reprove*, repent.

Retro, (backward) ; as, *retrograde*, going back ; *retrospection*, looking back.

Se, signifies (without or by himself), in *seclude*, select.

Sub, (under) ; as, to *subscribe*, to write under.

Subter, (under) ; as, *Subterfuge*, a Refuge under.

Super and *Sur*, French, (upon or over) ; as, *Superscription*, superfluous, and *Surface* upon the Face.

Trans, (beyond), also to change and carry over ; as, *Transmarine*, beyond the Sea ; *Transform*, to change the Shape ; *transport*, to carry over, &c.

Of GREEK PREPOSITIONS, *used in the Composition of ENGLISH WORDS.*

A, or *an*, (without); as, *Anarchy*, without Government; *Anonymous*, without Name.

Amphi, (about); as, *Amphitheatre*, a Playhouse seated round.

Amphibious, that can live on Land or Water.

Anti, (against); as, *Antagonist*, one that strives against you.

Hyper, (over and above); as, *Hypercritic*, a Critic over and above exact or too nice.

Hyperbole, over and above the Truth.

Hypo, (under); as, *Hypocrite*, one that is outwardly religious, but underneath or privately is very wicked.

Meta, (beyond, or Change); as, *metamorphosed*, changed from one Shape to another.

Peri, (about); as, *Periodical*, a Revolution.

Syn, (with or together); as, *Syntax*, a Construction; *Synod*, an Assembly or Convocation.

C H A P. VII.

Of INTERJECTIONS.

Q. **W**HAT are Interjections?

A. Interjections are certain Particles, or little imperfect Words, that express some sudden Passion or Emotion of the Mind.

Q. Why are they called Interjections?

A. Because they are thrown in between the Parts of a Sentence, and have little Connection therewith.

Q. How are they divided?

A. Into Interjections of admiring; as, *beh! O, strange! behold! see!*

Of

Of *Calling* ; as, *soho ! hollo ! hem ! hip !*

Of *Despising* ; as, *pish ! foh ! fie ! phy ! phsbaw ! tush !*

Of *Mirth* ; as, *hab ! hab ! ha ! hey day !*

Of *Sorrow* ; as, *ah, oh, oh sad, well-a-day, alas, alack, lack-a-day.*

Of *Silence* ; as, *hush, hift, whist, hum, mum.*

Of *Surprize* ; as, *hey, hay, whew, hob.*

Q. *Are not some Adjectives used as Interjections ?*

A. Yes ; as, *softly, gently.*

N. B. The following State is put after the *Interjection* ; as, *ah me ! woe is me : Well is him that hath found Prudence. (Ecclesiasticus.)*

C H A P. VIII.

Of the DERIVATION of WORDS.

Q. **A**RE Names or Substantives ever changed into Verbs ?

A. Yes ; many Names are changed into Verbs ; as, from a *House*, comes, *to house* ; from a *Mouse*, *to mouse* ; from *Grass*, *to graze* ; from *Breath*, *to breathe* ; from *Sheath*, *to sheathe*, &c.

Q. *Are Names ever derived from Verbs ?*

A. Yes ; as, *Love, Drink, a Scold, a Fight, a Fright*, &c. come from *to love, to drink, to scold, to fight, to fright*, &c. and almost every Verb has some Name coming from it, by adding to the Verb the Termination *er* ; as, from *hear* comes *Hearer*, or one that hears ; from *write* comes *Writer* ; from *run*, *Runner* ; from *give*, *Giver*, &c.

2d. Sometimes Names are derived from the *past Time* of the Verb ; as, *Stroke*, from *struck* ; *Song*, from *sang* ; *Blood*, from *blooded*.

3d. Sometimes Verbs are formed by adding *en*

to *Qualities*; as, to *lengthen*, from *Length*; to *deepen*, from *deep*; to *blacken*, from *black*; to *ripen*, from *ripe*; to *widen*, from *wide*.

Q. *How are Qualities derived from Substantives?*

A. By adding *y*, *ly*, *en*, *ful*, *some*, or *less*; as, from *Health* comes *healthy*; *Wealth*, *wealthy*; *Wit*, *witty*, &c. but if the *Substantive* end in *e*, the *e* is omitted in forming the *Quality*; as, *Bone*, *bony*; *Grease*, *greasy*; *Ease*, *easy*.

Q. *What Qualities are derived from Names by adding ly?*

A. *Qualities of Likeness*; as, from *Heaven*, comes *heavenly*; *King*, *kingly*; *Lord*, *lordly*; *Woman*, *womanly*.

Q. *Are not Qualities formed from Qualities in the same Manner?*

A. Yes; as, *good*, from *goodly*; *weak*, *weakly*; and *Adverbs* are formed from *Qualities* in the same Way; as, from *cold*, *coldly*; *bold*, *boldly*; *rough*, *roughly*; *smooth*, *smoothly*.

Q. *What kind of Qualities are derived from Names by adding en?*

A. *Qualities* that signify the Matter out of which any Thing is made; as, from *Gold*, comes *golden*; from *Brass*, *brazen*; as, a *Brazen Pot*, or a *Pot made of Brass*; also, from *Ash*, comes *ashen*; *Oak*, *oaken*; *Birch*, *birchen*.

Q. *What Kind of Qualities are produced from Names, by adding some?*

A. *Qualities* that signify *Plenty* or *Abundance*; as, from *Burden*, comes *burdensome*; from *Delight*, *delightful*; from *Play*, *playful*, &c.

Q. *Are not some of these Qualities derived from other Qualities?*

A. Yes; and some from *Verbs*; as, from *Dark*, comes

comes *darksome*; from *Weary*, *wearysome*; and from the *Verb* *tire*, *tiresome*; from *irk*, *irksome*, &c.

Q. *What Kind of Qualities come from Names by adding ful?*

A. *Qualities*, signifying *Plenty* or *Abundance*, but in a greater Degree than those that end in *some*; as, *Hope*, *hopeful*; *Joy*, *joyful*; *Brim*, *brimful*; *Beauty*, *beautiful*, &c.

Q. *What Kind of Qualities come from Names by adding less?*

A. *Qualities* of *Want*; as, *Child*, *childless*; *Blame*, *blameless*; *Mother*, *motherless*; *Worth*, *worthless*, &c.

Q. *Are not some Qualities formed by adding ish?*

A. Yes; as from *White*, comes *whitish*; *Black*, *blackish*; and some come from *Names*; as, *childish*, from *Child*; *boyish*, from *Boy*. Also *National Qualities*; as, *English*, *Irish*, *Spanish*, *Swedish*, &c.

Q. *Are not some Qualities formed from Names or Verbs, by adding the Termination able?*

A. Yes; as from the *Name* *Answer*, comes *answerable*; and from *Remark*, comes *remarkable*; and from the *Verb* *move*, comes *moveable*; from *improve*, *improveable*.

Q. *How are Names derived from Qualities?*

A. By adding the Termination *ness*; as, *white*, *Whiteness*; *red*, *Redness*; *swift*, *Swiftness*; *soft*, *Softness*, &c.

Q. *Are not some Names produced from Qualities after another Manner?*

A. Yes; some *Names* are produced from *Qualities*, and also from *Verbs*, by adding *th* or *ht*, and making a small Change in some of the Letters; as, *long*, *Length*; *strong*, *Strength*; *broad*, *Breadth*; *true*, *Truth*; *dry*, *Drought*; and from the *Verb* *bear*,

bear, comes *Birth*; die, *Death*; fly, *Flight*; weigh, *Weight*.

Q. Are not some Names derived from other Names?

A. Yes; by adding the Termination *hood* or *head*, *ship*, *ry*, *rick*, *wick*, *dom*, *ian*, *ment*, and *age*; as, *Brotherhood*, *Manhood*, *Godhead*, *Kingship*, *Lordship*, *Fellowship*, *Slavery*, *Knavery*, *Foolery*, *Drollery*, *Waggery*, *Bailiwick*, *Bishoprick*, *Dukedom*, *Kingdom*, *Pope-dome*, *Physician*, *Logician*, *Commandment*, *Usage*.

* Q. What Rules have we to know when a Word is derived from the Latin?

A. These following; (namely)

1. Words in *ion* in *English* come from those of the *Latin* ending in *io*, by adding *n*; as, *Actio*, *Action*; *Additio*, *Addition*; *Educatio*, *Education*; *Multiplicatio*, *Multiplication*; *Divisio*, *Division*; *Natio*, *Nation*; *Questio*, *Question*, &c.

2. Words in *ty* come from the *Latin* in *tas*; as, *Liberty*, from *Libertas*; *Charity*, from *Charitas*; *Dignity*, from *Dignitas*; *Equity*, from *Equitas*; *Veracity*, from *Veracitas*, &c.

3. Words in *ude* come from the *Latin* in *udo*; as, *Fortitude*, from *Fortitudo*; *Altitude*, from *Altitudo*; *Longitude*, from *Longitudo*; *Gratitude*, from *Gratitudo*.

4. Many *English* Words ending in *nce* and *cy*, are derived from the *Latin* ending in *tia*; as, *Obe-*

* Many Words we have of *Latin* Extraction which are formed by shortening the *Latin* Words, to make them conformable to the Genius of our Tongue; and sometimes, the Letters are inverted, changed and transposed; as, *Theatre*, from *Theatrum*; *Father*, from *Pater*; *Story*, from *Historia*; *Stum*, from *Mustum*; *Fense*, from *defensum*; a *Star*, from *Aster*; *Maw*, from *Stomachus*, &c. &c.

dience,

dience, *Obedientia* ; Patience, *Patientia* ; Constancy, *Constantia* ; Clemency, *Clementia*.

5. *English Qualities* in *id*, come from *Latin Qualities* in *idus* ; as, acid, *acidus* ; acrid, *acridus* ; frigid, *frigidus* ; horrid, *horridus* ; timid, *timidus* ; turgid, *turgidus*.

6. *English Names* that end in *n* or *r* between two Vowels, come from the *Latin* in *ina* or *ura* ; but *English Qualities* that end in *n*, *t* or *r* between two Vowels, come from the *Latin* in *us* ; as, Discipline, *Disciplina* ; Doctrine, *Doctrina* ; Nature, *Natura* ; Stature, *Statura* ; terrene, *terrenus* ; complete, *completus* ; obscure, *obscurus*.

7. *Qualities* in *nt*, come from the *Latin Adjectives* in *ns* ; as, arrogant, from *arrogans* ; elegant, from *elegans* ; deficient, from *deficiens* ; Delinquent, from *delinquens*, &c.

8. Words in *al*, come from *Latin Words* in *ales*, and Words in *il* from those in *lis* ; as, equal, from *equalis* ; frugal, from *frugalis* ; April, from *Aprilis* ; and civil, from *civilis*.

9. Words in *ious*, come from the *Latin Words* in *osus*, and *uous* from the *Latin* in *uus* ; as, curious, from *curiosus* ; studious, from *studiosus* ; assiduous, from *assiduus* ; and contiguous, from *contiguus*, &c.

Some *English Verbs* come from the *Latin Verbs*, and some from the *Supines* ; as, the Verb commend, from *commendo* ; divide, from *divido* ; persuade, from *persuado* ; redeem, from *redimo* ; repel, from *repello* ; the Verb accommodate, from the *Supine*, *accommodatum* ; conduct, from *conductum* ; translate, from *translatum*, &c.

Q. Have we not many Words coming from the Greek ?

A. Yes ;

A. Yes; many Terms in Divinity, Mathematicks and Medicine.

Q. Give an Account of some of them?

A. 1. Words with *y* in the Middle; as, *Physic*, *Phthysic*, *Hymen*, *tyrannical*, &c.

2. Words having *Eu* in the first Syllable; as, *Eunuch*, *Eulogy*, *Eucharist*, *Pleurisy*, &c.

3. Words where *ph* begin a Syllable; as, *Philosophy*, *Geography*, *Physiognomy*, &c.

4. *Ch*; as, *Anarchy*, *Chronology*, *Characteristic*, &c.

5. *Th*; as, *Theology*, *Mathematics*, *Ophthalmic*, &c.

6. Words ending in *asm*; as, *Cataplasm*, *Phantasm*, &c.

7. Words ending in *ism*; as, *Syllogism*, *Catechism*, *Schism*, &c.

8. Words ending in *osm*; as, *Macrocosm*, *Microcosm*, &c.

9. Words ending in *cal* or *ic*; as, *prætic*, *practical*; *emetic*, *emetical*; *emphatic*, *emphatical*; and many others.

10. Words ending in *gy*; as, *Doxology*, *Chronology*, *Apology*, *Etymology*, &c.

11. Ending in *my*; as, *Phlebotomy*, *Polygamy*, *Misogamy*, &c.

12. Ending in *dy*; as, *Melody*, *Comedy*, *Tragedy*, *Profody*, &c.

13. In *gue*; as, *Epilogue*, *Prologue*, *Pedagogue*, &c.

14. Words ending in *is*; as, *Metamorphosis*, *Emphasis*, *Diaphoresis*, *Metathesis*, &c.



C H A P. IX.

Of GRAMMATICAL FIGURES.

Q. **H**OW many Kinds of Grammatical Figures are there?

A. Two; such as affect Letters or Syllables, and such as affect Words.

Q. What Figures affect Letters or Syllables?

A. The *Aphæresis*, *Syncope* and *Apocope*.

Q. What do you mean by an *Aphæresis*?

A. When a Letter or Syllable is omitted at the Beginning of a Word; as, 'tis, for *it is*; 'twere, for *it were*.

Q. What is a *Syncope*?

A. A *Syncope* is when a Letter or Syllable is left out in the Middle of a Word; as, *ne'er*, * for *never*; *cou'd*, for *could*.

Q. What is an *Apocope*?

A. An *Apocope* drops or cuts off a Letter or Syllable at the End of a Word; as, *tho'*, for *though*; *thro'*, for *through*.

Q. What Figures affect Words?

A. An *Ellipsis*, which omits a Word in a Sentence.

Q. Give Examples where Words are omitted?

A. Words may be left out of a Sentence upon four Accounts.

Q. What is the first?

A. When the Word was just mentioned before,

* Figures which contract Words are mostly used in Poetry, and should be used seldom; for they make the Lines read harsh, and look uncouth. The Latin Poets use them very seldom.

and

and therefore is supposed not to be forgotten; as, *Cesar came, saw, and conquered*; where you need not say, *Cesar came, Cesar saw, and Cesar conquered*; *this Horse is my Father's*; for, *my Father's Horse*; *the Wine is bad which you sent me*; for, *which Wine you sent me*.

Q. *What is the second?*

A. When a Word is presently to be mentioned in the latter Part of a Sentence, it may be omitted in the former Part; as, *drink ye white or red Wine*; for, *drink ye white Wine or red Wine*; *I ever did and ever will esteem you*; for, *I ever did esteem you, and ever will esteem you*.

Q. *What is the third?*

A. When the Meaning is expressed by a *Relative*, instead of a *Name*; as, *who is she*; for, *what Woman is that Woman*.

Q. *What is the fourth?*

A. Those Words, which, upon the mentioning of others, must, of necessity, be understood; as, *when you come to Paul's, turn to the left*; where it is obvious, that *Paul's Church* and the *left Hand* are intended. *I rise at Five*, that is, *at five of the Clock*.

Q. *Is there any more Grammatical Figures?*

A. Yes; a *Pleonasmus*, which is a *Luxuriance* or *Redundance* of a Letter or Letters in a Word, and of one or more Words in a Sentence; as, *aright*, for *right*; *awake*, for *wake*; *whatsoever*, for *whatever*. And in a Sentence; as, *I heard it with my Ears*, where, *with my Ears*, is *redundant* or *superfluous*. The *Copulative and*, when it connects each *Name*, belongs to this *Figure*; as, *Thomas and William and John and James*; for, *Thomas, William, John and James*.

Dean Swift, writes thus; *The Goddess Minerva,*
had

had heard of one Arachne, a young Virgin very famous for spinning and weaving. They *both* met upon a Trial of Skill—where (*both*) is superfluous.

CHAP. X.

Of CAPITALS, or GREAT LETTERS.

Q. **H**OW are Capitals used?

A. The *first Letter* of every *Book, Writing, Chapter and Verse*, must be a *Capital*; also after each *Period*, the new Sentence must begin with a *Capital*; likewise after a *Colon, Interrogation and Admiration Points*, and every Line in *Poetry* must begin with a *Capital*.

Also at the Beginning of Proper Names; as, *George, John*; and Names of Places; as, *London, Paris, &c.* at the Beginning of Titles; as, *King, Bishop, Lord, Lady, Esquire, Gentleman, Sir, Madam, &c.*

Of Arts and Sciences; as, *Logic, Arithmetic, &c.*

At the Beginning of the Names and Epithets of our Creator; as, *God, Jehovah, Almighty, Eternal, Holy Ghost.*

Also the Epithets pertaining to the Title of Men; as, *Reverend, Right Reverend, Honourable, Right Honourable, Worshipful, Right Worshipful.*

Also if any remarkable Saying of an Author be quoted in his own Words, it must begin with a *Capital*, though it be not next after a Full-Stop.

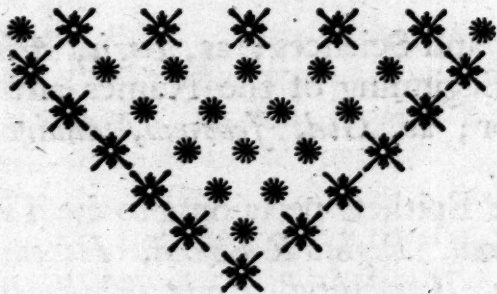
Likewise *Capitals* are used in whole Sentences, when something very great is expressed; as, *I AM THAT I AM*, that is my Name. Also *Personal Names*, and the Interjection *O*, must always be wrote with *Capitals*.

I

In

In Printing generally every Name or Noun-Substantive begins with a *Capital*; but some Printers put Proper Names with *Capitals* at their Beginning, and begin Common Names with a *small Letter*; which I think the better Way.

I think it would not be amiss for any Part of Speech, where there is a Force or Emphasis laid upon it, or under which the Sense of the Sentence is couched, to be printed with a *Capital*.





O F
S Y N T A X:
O R,
C O N S T R U C T I O N .

P A R T IV.

Q. **W**HAT is Syntax or Construction?
A. Such a proper Disposal of *Words* in a Sentence, as will make the Meaning clear and distinct.

Q. How many Kinds of Sentences are there?

A. Two; Simple and Compound.

Q. What is a Simple Sentence?

A. A Simple Sentence consists, at least, of a *Verb* and one *Name*, the Subject of that *Verb*; as, *John reads, Peter wept bitterly.*

Q. What is a Compound Sentence?

A. A Compound Sentence is, when two or more Simple Sentences are joined together; as, *John read a Book which was very entertaining. My Master loves diligent Boys, and shews great Kindness to them.*

Q. *How know you how to join Words properly in a Sentence?*

A. *By these few Rules.*

Q. *Repeat the first Rule?*

R U L E I.

A. That the *Verb*, in Number and Person agree With the *Nominative Name*, *I am to see.*

Q. *What understand you by this Rule?*

A. That I am not to put a *Verb* of the *third Person* with a *Relative Name* of the *first* or *second Person*; as, I must say, *I love*, not *I lovest*, or *loveth*; *we teach*, not *we teaches*; *John reads*, not *John readeſt*.

Q. *How do you find the Nominative Name?*

A. By asking the Question, *who* or *what*, and the Answer is the *Nominative* to the *Verb*; as, Q. *Who reads*; A. *John*; then *John* is the **Nominative Name* to *reads*.

R U L E II.

Q. *What is the second Rule?*

A. When two or more *Singular Names* I spy, }
Which *copulative Conjunctions* tie, }
With a *Verb Plural* I must them supply. }

Q. *Give some Examples?*

A. *My Brother and Sister and Cousin, are gone to School.*

* *The Infinitive Verb, or a whole Sentence, may be put instead of the Nominative Name; as, to Teach, is painful; where, to teach is put for the Nominative to the Verb; as, A Life well spent, makes old Age comfortable; in the last, A Life well spent, is put for the Nominative to makes. In short, whatever will answer to the Question, who? or what? will supply the Office of a Name to a Verb.*

R U L E

R U L E III.

Q. *What is the third Rule?*

A. When you *Verbs* to *collective Names* unite, *Singular or Plural*, either will be right.

Q. *Give Examples?*

A. The Whole Nation *is* or *are* in an Uproar.

Ex. 2d, the Army *is* or *are* routed.

R U L E IV.

Q. *Repeat the fourth Rule?*

A. When two Names come together, by adding 's *

To th' former, 'tis chang'd to the *Genitive Case*.

When *and*, *or*, or *nor*, connect three or more Names,

The last of them all, the *Genitive* claims.

Q. *Give Examples?*

A. Examples of two Names are, *Miser's Wealth*, or *the Wealth of a Miser*; *Children's Folly*, or *the Folly of Children*. Examples of more than two Names; He is *Abraham, Isaac and Jacob's God*. Examples of *Conjunctions Copulative*. This is neither *Sarah* nor *Mary's Writing*. This is either *John* or *George's Contrivance*.

Q. *Is not the governing Name sometimes dropp'd?*

A. Yes; as, *I have been at St. Paul's (Church); I have been at the Bookseller's (Shop).*†

R U L E V..

Q. *Which is the fifth Rule?*

* *The s with an Apostrophe is wrong placed; in Quarto's, Folio's, Duodecimo's; for these Words being Plurals, have nothing to do with the Apostrophe; also before Participles in ing; as, The Doctrine of a future State's being taught; the 's in State's is wrong, it is future State-being, &c.*

† *For more Observations see page 63, and 64.*

A. The *Name* and its *Quality*, *
In *Number* ever must agree.

Q. Give Examples?

A. *This Boy, these Boys, that House, these † Houses.*

R U L E VI.

Q. What is the sixth Rule?

A. The *Relative*, with its foregoing *Names*,
Or *Name*, right *Gender*, *Number*, *Person*
claims.

Q. Explain this Rule and give me Examples?

A. The Meaning is, that the *Relative* must agree
with its *Antecedent*; that is, its foregoing *Name* or
Names; as, *This Girl who sings so well, she is very*
modest. I value this Penknife, it cuts well.

R U L E VII.

Q. What is the seventh Rule?

A. When 'fore a *Verb*, you find a *Relative*,
The *leading State* be sure you to it give;
But when the *Relative* does come behind,
The *following State* you must then for it find.

Q. Give Examples?

A. *I teach, ye read*; but after the *Verb*, the *Relative*
must be in the *following State*; as, *My Master*
teaches me, James hears thee, William loves him. †

* The *Quality* mostly goes before the *Name*; as, *A good*
Boy, a pretty Girl; but sometimes for greater *Harmony* is
put after; as, *Hail Bard divine, and the Verb am may*
have it either before or after; as, *Happy is the Man, God*
is gracious; for more *Observations* see p. 66.

† No *Qualities* but this and that vary in *Number*.

‡ When a *Question* is asked the *leading State* must fol-
low the *Verb*; as, *Can you go? Lives he yonder;*
also after an Imperative Verb; as, *Run you, &c.*

R U L E

R U L E VIII.

Q. *What is the eighth Rule?*

A. *Relatives two, or one and a Name,
The plural Number ever claim.*

Q. *Give an Example?*

A. *Thou and he are negligent, James and I have
been reading.* †

R U L E IX.

Q. *What is the ninth Rule?*

A. *Our Prepositions only give
The following State to th' Relative;
But the Verb Substantive's inclin'd
To th' leading State, 'fore and behind.*

Q. *Give Examples of the Prepositions?*

A. *She lodges with us. They wrote to me. The
Boy ran from him. He quarrell'd with her whilst I
stood by her.*

Q. *Give Examples of the Verb Substantive am?*

A. *Who am I? Who art thou? Thou art he.
These are they. We are they.*

R U L E X.

Q. *What is the tenth Rule?*

A. *Like States, by Conjunctions, connected will be,
And the Adverb than follows the Comparative
Degree.*

Q. *Give Examples?*

A. *She ridicules you, and them, and me. My
Watch is better than yours, by five Guineas.*

R U L E XI.

Q. *What is the eleventh Rule?*

† *When a Relative belongs to several Verbs, it need only
be expressed with the first; as, He came, saw, fought,
and conquered.*

A. *'Fore*

A. 'Fore a *Quality* compared by *er* or by *est*,
A *Comparative Adverb* to place is a *Jest*.

Q. Give an Example?

A. We must say *higher*, or *highest*; and not *more higher*, or *most highest*. See Page 67.

R U L E XII.

Q. What is the twelfth Rule?

A. When two *Verbs Principal* meet, and you know
The *second Verb's Sense* has no *Bound*,
Between them is placed the *Particle to*,
So a *Verb Infinitive's* found.
A *Verb Infinitive* placed 'fore a *Name*,
The *Particle to* between them doth claim.

Q. What mean you by an *Infinitive Verb*?

A. An *Infinitive*, or *invariable Verb*, has neither
Number, *Person*, nor *Nominative Word* before it,
and is known by the *Preposition to*.

Q. Give Examples of two Verbs?

A. I *chuse to play*, if you *chuse to dance*.

Q. Give an Example of a *Name* and an *Infinitive Verb*?

A. A *Time to plant*, and a *Time to pluck up*.

R U L E XIII.

Q. What is the thirteenth Rule?

A. *Who*, and its *Genitive whose*, do mind,
To *Persons* are ally'd;

What, and its *Genitive which*, you'll find,
Chiefly with *Things* reside.

Q. Why do you say *what*, and *which*, chiefly reside
with *Things*?

A. Because in the *Lord's Prayer* we say, *Our Father*,
which art in *Heaven*; instead of *who* art in
Heaven.

Q. Give Examples where they are properly used?

A. Don't you think this *Boy*, whose *Abilities* I
know,

know, ought to be encouraged. I will not sell this Penknife, of which I know the Goodness.

CHAP. II.

Of the CONSTRUCTION of PARTICLES.

Q. **W**HAT observe you of the Construction of Particles?

A. Particles have, before, been divided into Adverbs, Conjunctions, Prepositions, and Interjections: Each of which has been distinctly treated on.

Q. Have you no Rules for the Concord or Regimen of Adverbs?

A. Adverbs neither agree with, nor govern any other Words; yet in the right Use of Adverbs, and other Particles, the *Clearness* and *Beauty* of a good Style consists.

Q. In what Part of a Sentence, then, ought Adverbs to be placed, to make it grammatical?

A. Adverbs are properly placed, 1st, before *Qualities*; as, He is a very good Instructor; 2d, after *Verbs*; as, He writes *swiftly*; 3d, after the following *State of a relative Name*; as, He beat him *severely*, he extolled her *highly*; 4th, between the *Auxiliary* and the *Verb*; as, I was *carefully* instructed.

Q. Have you any Thing in regard to Conjunctions.

A. I observed in Rule X, that *Conjunctions* connected like *States*; but there are *Conjunctions* called *Disjunctive*, which do serve in such a Manner for the connecting of *Discourse*, that they mark at the same Time a *Division* or *Distinction* in the Sense of the Thing spoken of, such are these; *or*, *whether* and *either*; as, It is *one* or the other, I don't know whether it be good or bad.

Q. Is

Q. Is not the Conjunction that, sometimes understood?

A. Yes; I beg you would write to him, for, I beg that you would write to him.

Q. You said in Rule ninth, that Prepositions have the following State of the Relative; is that Rule a general one?

A. No; though the Relative is placed before the Verb; yet, in some Sentences the Preposition is put after it; as, "We have now taken notice of those great Evils, which you have preserved us from."
ADDISON.

Q. Are not the Prepositions to and for sometimes omitted?

A. Yes; as, Reach me a Glass; for to me; Do every Man Justice; for, do to every Man Justice; Buy me a Knife; for, Buy for me a Knife.

Q. What observe you of Interjections?

A. They have not, properly, any Construction; but the Interjection O, is often prefixed to an exclamatory Sentence; as O God! Righteous art thou, and true in all thy Judgments.

Q. Is not the Particle at, sometimes omitted?

A. Yes; as, My Wife scolds me.

Q. This is a very common Expression, and Custom is a sufficient Authority for using it: How do you prove it to be absurd?

A. My Wife scolds me, is no more proper than saying, My Dog barks me; or, Such a Person laughs me.

Q. What Observations more have you?

A. Sometimes the leading State of the Relative is set after the Preposition, but then a Verb is understood; as, They came before we, that is, before we came. Here the Preposition is used Adverbially; for when

when the *Verb* is not understood, we say, *They came before us.*

1. Also upon the Situation of the Adverb *there*, depends a Sentence being put Interrogatively or not; as, *Was there a Man?* or, *A Man was there.*

2. And the *Preposition*, *in* or *on*, before Names expressing Time, is often understood; as, *This Day*, *last Week*, *next Year*, that is, *on this Day*, *in last Week*, *in next Year.*

3. An *Antecedent*, either expressed or understood, belongs to every *Relative*; as, *Who steals my Purse, steals trash.*
SHAKESPEAR.

That is, *The Man* who, &c.

4. The *Relative who*, having Reference to no *Verb* or *Preposition* understood, but only to its *Antecedent*, and following *than*, is put in the following State; though if the *Pronoun* was put in its Place, it would be in the foregoing State; as,

“ *Beelzebub, than whom,*
“ *Satan except, none higher sat.*” MILTON.

And by substituting the *Pronoun*, would be, *None higher sat than he.*

5. *Never so* is improperly used for *ever so*; as, *A Writer cannot please every Person, let him write never so wisely*; which should be, *ever so wisely*, or, *how wisely soever*. Besides; *A Slave should not have been admitted into the Society, had he had never such Opportunities*; for, *ever such Opportunities.*

BENTLEY.

6. *As* is put for *that*, and *which* or *who*. *If a Man have that Penetration*, as, *(that) he can discern.*

BACON.

Securing to yourselves a Set of such worthy Men, as *(who or which) may adorn this Place.*

ATTERBURY'S SERMONS.

Q. *When*

Q. When the same Word is different Parts of Speech, how is the Part it is of, known?

A. By the Sense; as, I will sound a Trumpet; the Word sound is a Verb; I hear the Sound of a Trumpet; Sound is a Name; and in this, He is a Man of a sound Judgment; sound is a Quality.

C H A P. III.

Of TRANSPOSITION.

Q. WHAT is Transposition?

A. Transposition is the placing of Words in a Sentence or Sentences, out of their natural

N O T E ; we often use

Hereof	}	for	Of this
Thereof			Of that
Whereof			Of which
Hereby			By this
Thereby			By that
Whereby			By what
Hereupon			Upon this
Thereupon			Upon that
Whereupon			Upon what
Hereabouts			About this Place
Thereabouts			About that Place
Whereabouts			About what Place
Herein			In this
Therein			In that
Wherein			In which or what
Herewith	}		With this
Therewith			With that
Wherewith	}		With which or with
			what

Order

Order, to render their Sounds more agreeable to the Ear.

Q. Give Examples where the Words in a Sentence are placed in their natural Order?

A. "A Man may equally affront the Company he is in, by engrossing all the Talk, or by observing a contemptuous Silence."

SPECTATOR.

"A perfect Judge will read each Work of Wit,
"With the same Spirit that its Author writ."

POPE.

In these two Examples, the Words succeed each other in the natural Order of Construction.

Q. Give Examples where the Words are transposed?

A. When *there*, or *it*, is set before a *Verb*, the *Name*, (or *Substantive*,) is frequently transposed; as, *There was a Time*; for, *A Time was*. *It is the Custom*; for, *The Custom is*.

2d, In an interrogative Sentence, the *Name* is always transposed; as, *Are you the Boy?* *Is Peter alive?* *Does he read well?*

3d. The *Quality* is often put out of its Place, when a *Verb* comes between the *Name* and *Quality*; as, *Happy is the Man*; for, *The Man is happy*.

4th. The *Prepositions* in a Sentence are frequently transplaced; as, *Whom do you dine with?* For, *With whom do you dine?*

Q. Give some more Examples?

A. "Achilles' Wrath, to Greece the direful Spring
"Of Woes unnumber'd, heavenly Goddess! sing."

Pope's HOMER.

The natural Order is this: "Heavenly Goddess!
"sing Achilles' Wrath, the direful Spring of unnumbered Woes to Greece."

K

" — on

“ ————— on a sudden open fly,
 With impetuous Recoil and jarring Sound,
 Th’ infernal Doors.”

The natural Order is this: “Th’ infernal Doors
 “ fly open on a sudden, with impetuous Recoil and
 “ jarring Sound.”

Q. Give an Example where the improper transpo-
 sition of a Sentence renders the Sense uncertain.

A. “Socrates, who was the most renowned a-
 “ mong the Heathens both for Wisdom and Virtue,
 “ in his last Moments, desires his Friends to offer
 “ a Cock to Æsculapius.” SPECTATOR.

From the Order, in which the Members of this
 Sentence are placed, it is doubtful, whether the
 Words, *in his last Moments*, relate to what goes be-
 fore, or to what follows; but as the Sense requires
 that they should relate to the latter, the Sentence
 ought to be arranged thus:

“Socrates, who was the most renowned among
 “ the Heathens, both for Wisdom and Virtue, de-
 “ sires his Friends, *in his last Moments*, to offer a
 “ Cock to Æsculapius.”

The clearest and best Prose Writers have the few-
 est Transpositions in their Discourses, but in Poetry,
 the Nature and Harmony of the Verse seem to re-
 quire it, as,

Of Man’s first Disobedience, and the Fruit
 Of that forbidden Tree, whose mortal Taste
 Brought Death into the World, and all our Woe,
 With Loss of Eden, till one greater Man
 Restore us, and regain the blissful Seat;
 Sing, Heavenly Muse, &c. MILTON.

The Order is this: “Heavenly Muse, sing of
 Man’s first Disobedience, &c.

CHAP.

C H A P. IV.

EXERCISES or EXAMPLES of BAD ENGLISH, under all the RULES of SYNTAX.

EXAMPLES under RULE I.

I Writes.—Thou triflcth.—*James* love.—We sings.—
—Ye rings—They moves.

EXAMPLE II.

I do eat.—Thou doth fasteth.—He doth sings.—
We do follows.—Ye do runs away.—The Boys
sings.—The Bees stings.—Horse kicks.

I is talking.—Thou am quaking.—Bread is ba-
king.—We is playing.—You am straying.—They
art obeying.—We am writing.—Ye is indicting.—
I is studying.—Thou are peeping.—Robert is sleep-
ing.—Fools art quarreling.

The PAST TIME, with *Helping Verbs*.

I have washed.—Thou has begotten.—She
have brought forth.—We has offered.—Ye has
held.

I hadst trod under Foot.—Thou had cut down.—
He had joined.—We had repeated.—Ye had di-
vide.—Rains had destroy.—I were beaten.—Thou
was taken.—He were buried.—We was called.—
Ye wert detained.—They was moved.

I has been painting.—Thou hath been washed.—
The Horse have been rubbed.—We has been mo-
ved.—Ye have been proved.—The Enemies has
been routed.

The FUTURE TIME.

I will play To-morrow.—Thou shalt ride.—He
shalt fight.—We will dispute.—Ye shalt confute.—
Fools wilt trifle.

T I M E S put Promiscuously.

A beautiful Lady please.—The weary Traveller sit still.—Peevish Infants wilt be crying.—The fair Rose am withering.—The Damascene Plumbs is eaten.—Wild Creautres has been tamed.

E X A M P L E S under R U L E II.

T Emperance and Frugality is the Hands of Fortunes.—*John* and *George* comes in sweating, they been running.—The *King* and *Queen* is at Windsor.—Honour and Renown does virtuous Actions crown.—Beauty and Virtue renders a Lady complete.

E X A M P L E S under R U L E III.

T H E Populace judge by Report.—The Parliament is fitting.—The Army is routed.—The Fleet is victorious.—What a great Herd of Cattle is there, where is they going.

E X A M P L E S under R U L E IV.

T H E Master Eye, the Servant Faults do spy.—Give me the Woodcock Wing and the Partridge Thigh.—The *King* Wrath is like a Lion Rage.—The People Madnefs is like the Sea Noise.—Borrow your Brother Penknife for me.—The Lord Name be praised.

Neither the Gentleman, or the Ladies, nor the Servants are within.

E X A M P L E S under R U L E V.

T H I S Woman are exceeding pretty.—These Men loves Flattery.—These Horses is exceeding swift.—That Boys plays Truant.—Those Masters is severe.—These Gambler delight in Dice.—This Squirrels are nimble.

E X A M P L E S

EXAMPLES under RULE VI.

MY Book is dearer than thine, though she be not so large.—*Thomas* and *William* went not to the School, but ye truanted.—Thou and he are very idle, they surely deserve Stripes.—Thy Sister is very Polite, and it behaves genteelly.—Your very Horse is swift, though she be old.

EXAMPLES under RULE VII.

THOU and I is invited to the Races.—Who learned thou to write.—*Her* and *James* was abused.—Them Boys always stand by the Fire.—Him and her is drinking Tea.—Our Parents loves we dearly.—Who ordered they to go out of Doors.—My Brother and me went to visit they.

EXAMPLES under RULE VIII.

THOU and he is sleepy, but she and *Margaret* is not.—The Captain and we is ordered into Flanders.—My Brother and I was at the Play.—*Robert* and I has got our Tasks.

EXAMPLES under RULE IX.

First, Of PREPOSITIONS.

GEORGE is above I, and *Robert* beneath I, *Mary* dwells with thou.---I has bought a Book for thou.---I have brought a Gown for she.---To who didst thou threaten a Box on the Ear? to they.---They are all fled from I.

EXAMPLES of the VERB SUBSTANTIVE.

Thou are him.---Who art thee?---I am him, and this is her.---Thou sentest for we, and thee sees us are come.---Ye are them.

EXAMPLES under RULE X.

JAMES and thee is more learned than I.---She is wiser than I.---Him dicates to you, and they and I.---Her and thee ought to beg Pardon of we. Thee loves to be with them more than with I.

EXAMPLES under RULE XI.

JOHN is more duller than *George*, though he is more learned than *Joseph*.---We are Subjects to the most mercifullest *King*.---I never saw Boy more duller than thee.

Sarah is more handsome than *Mary*, and *Mary* is more fairer than *Anne*, but *Jane* is the most beautifullest of the three.

EXAMPLES under RULE XII.

I Love to dance, if you chuse to play.
I chuse play, if you chuse dance.
I love be merry, you love be sorry.

EXAMPLES of a NAME and a VERB.

A Time to plant, and a Time to pluck up.
A Time laugh, and a Time weep.

EXAMPLES under RULE XIII.

THE Oisters, whose Goodness you praised, made me sick.---I will not sell a Horse, whose Nimbleness I have tried.---This is a Boy, of which I know the Honesty.---This is my youngest Son of which I am very fond,



C H A P. V.

P R O M I S C U O U S E X E R C I S E S.

P R A X I S I.

THE Lord art my Shepherd, I shall not want.---
 Thou prepare a Table for I, in the presence
 of my Enemies.---The Earth are the Lord, for
 he has founded it upon the Seas, and establish
 it upon the Flood.---Whom is the King of Glory?
 the Lord, he be the King of Glory.

We art good Boys and pleases our Master,
 but ye who is a Company of idle Boys, always
 anger him. I will stand here, thou shalt stand
 yonder, and don't fear but us shalt catch the Mare.
 O happy Boy, whom at once reading thy Task
 over can repeat it by Heart, when I has read mine
 twenty Times and is no better.

P R A X I S II.

US, which is poor, admires those which is rich,
 not considering how many Cares there is that
 attends on Riches. Who ought a Boy to please?
 His Parents and Master. Who ought us to please
 and fear. Whose Verses is there? *Ovid*. Whose
 Land are these? Answer, Mine Uncle. The Ora-
 cle, said *Socrates*, were the most wisest Men.

Mine Brother is more active than I at playing,
 but me is more active at mine Book.

*O Miser use thine Bags, far, as the Poet say,
 it am use alone;*

Make Money of more Value than a Stone.

In a Public School, the Master thinks him most
 worthiest of the most highest Place, who is the most
 learnedest,

Thou

Thou is not worthy of the Scholar Esteem,
which play with rude Town-Boy.

We went to my Uncle Orchard, and got our
Pocket full of Apples.

It is time rise; me once take a Resolution to
rise at six o'Clock, but Sleep me fees is more
stronger than I.

P R A X I S III.

HONOUR follows him that flee it, and flees
him that follow it, as the Shadow do the
Body.

The Husband and Wife is alike in Condition,
they be both bad, and yet they agrees not.

A Pair of Tongs, an hot Fire, an Hammer and
an Anvil, is necessary for a Blacksmith.

Hatred and Anger, Pride and Lust, is interwo-
ven in the Villain Constitution.

Action keep both Mind and Body healthful, but
Idleness corrupt & rust the Mind and Understanding;
for a Man of good Understanding and good natu-
ral Parts, by Sloth and Idleness, becomes so mean
and despicable, as to be a Incumbrance to him-
self, and an Burden to Society.

P R A X I S IV.

BE always cautious of that Man Company,
which have no regard for his own Reputation,
for if he value not his own, him will never value
yours.

Children is so pliable that you may bend them
like Twigs as you pleases, therefore instill into their
tender Minds, early Notions of Virtue and Piety,
for they naturally will grows as they is fashioned.

Few takes care to live well, but many takes care
to live long, though it am in every Man Power to
do

do the first (as to Moral Duties) but in Nobody to do the latter.

P R A X I S V.

GOD gives we the most greatest Encouragement, by promising we more Happiness than us can express, or all the World afford; and he also declare, if we continue in Sin and disobeys, him will punish we to Eternity; and if neither the Promises nor Threats prevails, us is unavoidably lost.

Him is not like to pass his Time with much Ease, which give Ear to every Thing he hears; therefore every wise Persons will takes Care to let all dissent Tales goes in at one Ear and out at the other.

C A R D S of C O M P L I M E N T S.

P R A X I S VI.

MR. and Mrs. Cook Compliments to Miss Polly Prudence; they hopes to have the Pleasure of her Company at the Assembly; a Corner of their Coach are at her Service; they begs leave to wait on her at Seven.

Wednesday Morning, Dec. 10, 1772.

The A N S W E R.

MISS Prudence beg her Compliments to the obliging Mr. and Mrs. Cook; she am truly sensible of the Honour they intends her, and will with Pleasure wait on them at the Time proposed,

Wednesday-noon, Dec. 10, 1772.

P R A X I S VII.

MRS. Quadrille present her Compliments to Mr. Spendthrift; she am to have a few Friends at Cards To-morrow, and desire his Company if him am not engaged.

Monday, six o'Clock.

The

The A N S W E R.

MR. Spendthrift have received Mrs. Quadrille Card, which he consider as the most greatest Compliment, and will do his self the Pleasure to wait on her in the Evening. Tuesday Morning.

P R A X I S. VIII.

From an Young Lady at an Boarding-School, to her Mamma.

Dear Madam,

IT am with Pleasure that I can direct to you in order to enquire after your Health, and to give you a Specimen of my Writing; I desire you'll not be severe in your Remarks, because I is sensible there is Faults enough, but if you please to accept of it in the rough Order it comes to you, you will once more oblige,

Dear Madam,

Your most dutifulles Daughter,

B. BLUNDER.

To the same, from the same.

Honored Madam,

LAST Saturday Night I finished my Papa a new Cap, whom you ordered me to embroider; my Governess art pleased to say that it am done in a pretty Manner, whether her Flatters me or not, me knows not, but you and Papa may be assured, that neither her nor any one else set a single Stitch in it, and whether it be well or ill finished it am all my Handy-work. If, Madam, when you receives it from the Carrier, whom will be in London on Friday next, you thinks it worthy of the most smallest Encouragement, me shall be

be proud of an Present of Tea and Sugar, for my small Stock art almost finished.

I is, Honoured Madam,

Your dutiful Daughter,

BETTY BLUNDER.

P R A X I S IX.

On V I R T U E.

*For Blessings ever waits on virtuous Deeds,
And, though a late, a sure Rewards succeeds.*

SEEING *Virtue* in general are of an amiable and lovely Nature, there is some particular Kinds of it, which is more so than others, and those is such as disposes we to do good to all Mankind; *Temperance* and *Abstinence*, *Faith* and *Devotion* is, in themselves, perhaps as laudable as any other *Virtue*, but these which makes a Man popular, is *Justice*, *Charity*, *Munificence*, and, in short, all the good Qualities which renders us beneficial to each other.

The two great Ornaments of *Virtue*, which shews her in the most advantageous View, and points her out as she really am (altogether lovely) is Chearfulness and Good Nature; those go generally Hand and Hand, as a Man cannot be agreeable to others, which is not easy within himself, these is every Requisite in a virtuous Mind, to keep Melancholy out from the serious Thoughts he am engaged in, and so to hinder, and thereby preventing its natural Aversion to *Vice* from sinking into Security and Censoriousness.

P R A X I S

P R A X I S X.

On V I R T U E, in Verse.

WITH glitt'ring Beams and native Glory bright,
 Virtue, not Darkness dread, nor covet Light;
 But from her settled Orb, look calmly down,
 On Life or Death, a Prison or a Crown.
 Virtue, the chiefest Blessing of the Mind,
 The noblest Ornament of Human Kind.
 Virtue, our Safe-guard and our guiding Star,
 That stir up Reason when our Senses err.
 True Sons of Virtue, mean Repulse disdains,
 Nor do their shining Honours ever stains;
 Their glorious Minds is so securely great,
 They neither swells nor sinks at Turns of Fate.
 Virtue, the Friend of Life, the Soul of Health,
 The poor Man Comfort and the rich Man Wealth.
 Virtue has secret Charms which all Men loves,
 And those who do not chuse her, yet approves.

P R A X I S XI.

Wherein the RULES of SYNTAX and ORTHOGRAPHY are violated.

On the VICISSITUDES of HUMAN LIFE.

REmember, dere Pupil, that Human Life is the
 Jorney of a Day. We rise in Vigor and full
 of Expectashon, we set forward with Sperit and
 Hoap, with Gayety and with Diligence, and Tra-
 vel on a while in the strate Road of Piety, toward
 the Manshon of Rest; in a short Time we remit
 the Ferver, and endever to find some Mitigashon
 of our Dutee, and some moar easy Means of ob-
 taining the same End; we then relaks our Vigor,
 and resolves to be no longer terrifi'd with Crimes at
 a Distance, but relies on our Constancy, and ven-
 tures

tures to approach what we resolves never to touch. Thus we enters the Bowers of Ease, and reposes in the Shades of Security. Hear the Hart softens, and Vigilans subfides, then we are willing to enquire whether anodder advans can not be made, and whether we may not, at last, turn our Eyes upon the Gardens of Pleshure, we approach them with Skruple and Hesitation, we enter them, but enter Timorous and Trembling, and always hoaps to pass throf them without losing the Rode of *Virtue*, which we, for a wile, keeps in our site, and to which we propose to return.

P R A X I S XII.

TEmptashon succeeds Temptashon, and one Compliance prepares us for anodder; we, in Time, lose the Happiness of Innocence, and sollace our Disquiet with senshual Gratifications. We let fall the Remembrance of our original Intension, and quit the wonly adequait Object of rashonal Desire. We entangles ourselfs in Bizness, immerges ourselfs in Luskery, and Roave throf the Labyrinth of Inconstancy, till the Darknes of old Age begins to invade us, and Dezeze and Ankxiety obstruct our Way. We then look back upon our Live, with Horrur, with Sorro, with Repentans; and wish, but too often vanelly wish, we had not forsaken the Waze of *Virtue*. Happey are they, my dere Pupil, who shall not despare, but shall remember that thof the Day is past, and the Strength is wasted, their yet remanes one Effort to be maid; that Refformashon is never hopeles, nor sincere Indeavers ever unassisted; and that he who implore Strength and Corrage from above, shall find Dangers and Difficulties give ways before him.

L

P R A X I S

P R A X I S XIII.

In the following promiscuous Exercises, ORTHOGRAPHY, ETYMOLOGY, SYNTAX, and the due Use of CAPITALS are violated.

DIALOGUE between the MASTER and SCHOLAR.

Master. **W**HY stay you after the Boy are Dismissed.

Scholar. Sir, i Entreat you to Grant me my request.

M. if my grant may profit thou, I refuse not.

S. I onlee Sir, deszire you would repeat to me the instructions you gave yesterday to our Class.

M. I is well Pleased with thy asking about such things, but wheer was thee when I wear admonishing.

S. Sir, i were not at school yesterday; my Fadder order'd me to stay with my Brodder, who were just returned from Frans.

M. That is indeed a sushfient reason, if it be true.

S. i dar not Li fir.

M. why didst thee not ax of thy Skoolfello's rather than I.

S. The hearing them from yoar mouth, Will moar affect mi mind.

M. I will never grudg any labor whereby I ma profet thee.—I will tel thee in short.—I told them how necesary it was, that Besides familiee Praers and the Praier we has in the School, that each Boy sho'd pra to God in privait everee mornin and Evnin, with upright hart and religis mind; he who do not begin and end the dai with Committin his self to the Cair of almitee God, seem to seperate his self from God familiee, and is unworthee of is faderlee protexion.

I charged they all the da to be diligent at Skool, and

and to be obedient at hoam ; God revenges inju-
rees ophered to Parsons, and shaim recompensith
the Sloathful, I endeavoured to diswade them fra Liis,
speke truth at all Tymes. It is not losul for Boys
to li to avoid punishmint, confess thy gilt ingeni-
usly, lest after thee has maid thine Maister angry by
commitin, thee makes God thy fo by denying.

Li not in Mirth, for jeasting lies brings serios
Sorro's.

He be a fool to destroy his foul to makes others
Sport.

I admonished them of the horrid Nater of Cur-
ses ; they is like darts, that being shot out of the
Mouth, rebounds and wounds the Shooter hart ;
and lastly, I order'd them to be mannerlee and ob-
servant to superours, and Corteus to equals, and
complisant to all, and by obsarving those things,
God and all men that is gud will luv them.

P R A X I S XIV.

On E L O Q U E N C E.

THE charms of Eloquence are irresistible ;
Eloquence confines The mind by the chain
of Attention ; it warms and elevates the hart in the
noblest Way ; it strikes out a New Method of
Thout, and lead us to the highest Excellence, by
the most enchanting Clu ; as we travel on, New
Seens continually open, and as the Prospect varies,
we are touched with Pity, roused into Rage, or
melted into Compashon. Whilst the Orator speaks
we are in Raptors ! if we find him animated with
the Love of *Virtue*. We shudder when he points
out the Consequence of *Vice*. *Orratory*, when pro-
perly displaid, is like a fine Instrument of musick
in a Masterly hand. The true Orator can do as
L 2 much

much by his Voice, as the musician by his Art on the string.

Alexander, we are told, by the Commanding hand of *Timotheus*, could be soothed into tenderness, or raised to the height of Passion. And *Cicero*, by this Eloquence, could draw fear and Pity, or rouse a whole roman Senat into Rage.

To accomplish a public *Orrater*, I think, a fine forme, an Elegant fraize, an harmoni of Voise, and Grace of Action, are the four Ornaments to be added with the Goodness of the Heart, to the strength of Argement. *Cicero* had evidently the latter, and was not deficient in the former.

Among the *Romans* the nicest care was taken in the forming of an *Orater*.

Demosthenes long studied the Art of *Orratory*, before he shone in the publick Assembly.

P R A X I S XV.

On E L O Q U E N C E.

OUR Nation can, I think, justly boast of some few *Orraters*, who are not inferior to *Demosthenes* or *Cicero*. But the greatest Part of our *Orrators* in the Forum, wound our Ears with a Chaotic Confusion of disjointed Arguments; nay, even in the Places of divine worship, we too often observe Indolence lolling on the Desk, and Stupidity mounting the Rostrum! What a blemish upon the sacred Karacter; an absense of thote runs too frequently thro the hole Performance, and the finest Pagis that ever was writ, is run over with a careles indifference.

Whereas religious Subjects shod warm the coldest Hart, Themes so noble and interessin, shod raise every Fakulty of the soul, and stream out Eloquence from every Tong Tully was in Raptures

tures, even at the Hopes of the immortality of the soul, and wished for the Day when he should breke loose, and be introduced to the Heavenly Assembly of his Friends, and meet his Cato.

P R A X I S XVI.

E L O Q U E N C E, (Continued.)

BUT what would he have said had he been a Cristian! What a rapterous flo' of Eloquence might we have expected on an assurance of immortality! We frequently observe a thousand pritty Graces conductin a trifling Song, and the best Expressions lavish on a fabulus Story, when the tritest and coursest is used in setting forth the Immortality and Redemption of Mankind; whilst a Garrick on the Stage, like an Electrick Shock, makes the hole Odience shudder. Each *Orrater*, who would draw Attention, must be attentif, and before he can expect the Minds of his Odience correspond with his Harangue, his own must feel the energy; when the *Orrater* yawns, the *Congregation* sleeps.

Why should not the Ornaments which are wantonly lavished on *Vice* be bestowed on *Virtue*? Religion, divested of that stiff, formal, precise Garb, wherein Enthusiasts huddle her, is altogether lovely and agreeable, hir Native Charms always strikes with awe, and ever she offends, it is when her Ease and dignity is thrown aside, and she is painted, four and morose; *Virtue*, when she appears what she really is, shines like the Sun superior; *Vice* withdraws, not being able to bere hir Splendor. The Night and all its Horrors yield to the Ruling Planet of the Day.

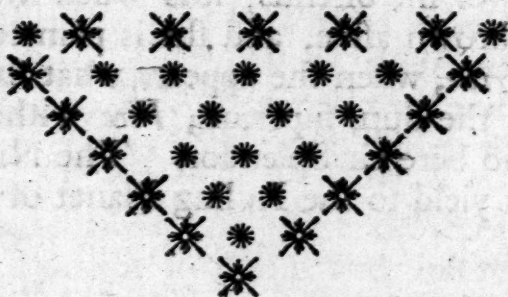
P R A X I S XVII.

On E D U C A T I O N.

IT is Education alone that mend Natir and Improve the Talents of that Banefactress; Have she given us a thair of Sens and Réason? Education carry up our Wisdom and our Reson to Judgment.

Education is the learned Alkimist that Purge away our dross and sublyme our disposition; that read us Lecture of Use upon evry turning and Winding of our Ackshons; inform us of our general and particular Dutees, teach us to worship Heaven, to honor our Parents, to reverence our Elders, to Subject ourselves to the laws, to obey our Governors, to luv our friends, to cherish our Wives, be affectionate to our children, and not injurious to any.

Education strikes in with filosophy, in many Lessons teach us not to be overjoyed in Prosperitee, nor too much disiected in Adversitee, nor too disolute in our plezures, nor in our Anger to be transported to a fury that is Brutal.





Etymology & Syntax

E X E M P L I F I E D.

P A R T V.

P R A X I S I.

The L O R D ' S P R A Y E R.

OUR *Father* which art in Heaven, hallowed be thy Name, thy Kingdom come, thy Will be done, in Earth, as in Heaven, give us this Day our Daily Bread, and forgive us our Trespases, as we forgive them that trespass against us, and lead us not into Temptation, but deliver us from Evil. Amen.

The, is an Article, (p. 66.) *Lord's*, the Genitive of *Lord*, (p. 64.) *Prayer*, a Name, (Rule 4, p. 101.) When two Names come together by putting *of's*, &c. *Our*, a Relative, put before a Name, (p. 58.) *Father*, a Common Name, Singular Number; *which*, is a Relative in general, applied to *Things*, but here to a *Person*, i. e. *Father*, (Rule 13, p. 104.) *what*, and its Genitive *which*, you'll find, &c. *art*, second Person Singular of *am*, in the present Time thus varied, *I am*, *thou art*, *he is*, &c. (see p. 71.)
and

and has for his Nominative *thou*, understood in a Preposition set before the Name *Heaven*, (p. 84.) *Heaven*, a Name of the Singular Number; *hallowed*, a Participle in *ed*, (p. 80.) The passive Participle ends in *d*, *t*, or *n*, &c. *Be*, or the Verb *am*, it is here bidding, *i. e.* *praying*, and put before the Nominative (p. 69.) Word, *Name*, (p. 69.) *thy*, a Relative, put with a Name, (see Table, p. 59.) *Name*, a Name or Substantive common, Singular Number; *thy*, as before *Kingdom*, a Name common, Singular Number, derived from *King* and *dom*, (see p. 92.) *come*, a Verb of the third Person Singular, having *Kingdom* for its Nominative Word; *thy*, as before; *Will*, a Name or Substantive, and comes from the Verb *will*, (see p. 89.) *done*, a Participle passive from the Verb *do*, (p. 70.) *in*, as before; *Earth*, a Substantive or Name; *as*, an Adverb; *it*, a Relative, third Person Singular, (see p. 59.) *is*, from the Verb *am*, third Person Singular, and agrees with the Relative; *it*, (in *Heaven*) as before; *give*, a Verb in the imperative Sense put for *give thou*; *us*, the following State of the Relative *we*; *give us*, signifies *give to us*, the Preposition *to* being understood; *this*, a Relative, agreeing with the Substantive, *Day*; *Day*, a Substantive Singular; *our*, as before; *daily*, a Quality, from the Name *Day*, signifying *every Day*, or what is sufficient for a *Day*; *and*, a Conjunction Copulative, (p. 83.) *forgive*, a Verb, used in an imperative Sense; *for*, in Composition, denies or deprives, (p. 84.) *us*, as before; *our*, as before; *Trespases*, a Name Plural from *Trespass*, by adding *es*, (p. 60.) *against*, a Preposition, (p. 85.) *us*, as before; *and*, as before; *lead*, a Verb, used in an imperative Sense; *lead*, is put for *lead thou*, the Nominative Word being left out; *us*, as before; *not*, an Adverb of denying, (p. 82.)
into

into, a Preposition, (p. 85.) *Temptation*, a Name from the Latin, *Temtatio*, by adding *n*, (p. 92.) *but*, a Conjunction Exceptive, (p. 83.) *deliver*, a Verb, used imperatively; *us*, the following State of *we*, (p. 59.) *from*, a Preposition, (p. 85.) *Evil*, a Quality, put for a Name, *Thing*, or *Person*, being understood; *Amen*, an Adverb of affirming, from the Hebrew, (p. 82.)

P R A X I S II.

G R A C E before M E A T.

SANCTIFY, *O Lord*, we beseech thee, these thy Creatures to our Use, and us to thy Service, through Jesus Christ our Lord. Amen.

Sanctify, a Verb used imperatively, and is here put for *sanctify thou*, *thou* being understood; *O*, an Interjection, (p. 88.) *Lord*, a Name; *we*, a Relative in the foregoing State, because it goes before *beseech*; *beseech*, a Verb of the present Time, Plural Number, and first Person, and has for its Nominative Word *we*, and is thus varied, *I beseech*, *thou beseechest*, *he beseecheth*, *we beseech*, &c. (p. 70.) *thee*, the following State of *thou*, (p. 59.) *these*, a Relative Plural, agreeing with *Creatures*; *thy*, a Relative joined to a Name, but *thine*, when without a Name, (p. 59.) *Creatures*, a Name Plural from *Creature*, by adding *s*; *to*, a Preposition, (p. 85.) *our*, a Relative Name, when not joined with a Substantive makes *ours*; *Use*, a Name of the Singular Number, the Plural being formed by adding *s*, (p. 59.) *and*, a Conjunction Copulative, (p. 83.) *us*, the following State of the Relative *we*, (p. 59.) the Word *sanctify* being understood; *to*, as before; *thy*, as before; *Service*, a Name Singular, making *Services* in the Plural, (p. 59.) *through*, a Preposition; *Christ* and *Jesus*, Names Singular;

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Singular; *our*, a Relative, as before; *Lord*, a Name; *Amen*, as in Praxis first.

P R A X I S III.

G R A C E after M E A T.

BLESSED *and praised be thy holy Name, for these and all thy other Blessings bestowed on us, through Jesus Christ our Lord. Amen.*

Blessed, the Participle passive of the Verb *blefs*; *and*, a Conjunction Copulative; *praised*, the Participle passive of the Verb *praise*; *be*, a Verb put imperatively, third Person Singular; *thy*, a Relative, as in Praxis 2d; *holy*, a Quality; *Name*, a Substantive Singular; *for*, a Preposition, (p. 85.) *these*, a Relative Plural, the Word *Blessings* being understood; *and*, as before; *all*, a Quality; *thy*, as before; *other*, a Quality; *Blessings*, a Name Plural, and Nominative Word to *bestowed*; *bestowed*, third Person Plural of the past Time, and hath for its Nominative Word, *Blessings*; *on*, a Preposition; *us*, the following State of *we*; *through Jesus Christ our Lord, Amen*, as before.

P R A X I S IV.

HAPPY *is the Man who findeth Wisdom, and the Man who getteth Understanding; for the Merchandise of it is better than the Merchandise of Silver, and the Gain thereof than fine Gold. She is more precious than Rubies; and all the Things thou canst desire are not to be compared with her. Length of Days are in her right Hand, and in her Left, Riches and Honour; her Ways are Ways of Pleasantness, and all her Paths are Peace.*

Happy, a Quality; *is*, the third Person Singular Number, present Time of *am*, and agrees with its Nomi-

Nominative *Man*; *the*, a Relative, agreeing with *Man*; *Man*, a Name Singular; *who*, a Relative in its leading State, and serves for a Nominative to *findeth*; *findeth*, present Time, third Person Singular; *Wisdom*, a Name Singular, having no Plural; *and*, a connective Conjunction, connecting the Man who findeth *Wisdom*, with the Man who getteth *Understanding*; *the*, as before; *Man*, as before; *who*, as before; *getteth*, present Time, third Person Singular; *Understanding*, a Name of the Singular Number; *for*, a Preposition; *the*, as before; *Merchandise*, a Name Singular; *of*, a Preposition; *it*, a Relative, (p. 59.) *is*, as before; *better*, a Quality, comparative of *best*, (p. 68.) *than*, a Conjunction, (p. 83.) *the Merchandise*, as before; *of*, as before; *Silver*, a Name Singular; *and*, as before; *the*, as before; *Gain*, a Name Singular; *thereof*, compounded of *there*, a Conjunction, and *of* a Preposition; *than*, as before; *fine*, a Quality; *Gold*, a Name Singular, having no Plural, (p. 61.) *she*, a Relative, put for *Wisdom*; *Wisdom*, being made Female either from its Latin *Prudentia*, or from Custom, (see p. 62.) *is*, as before; *more precious*, a Quality of the Comparative Degree, (p. 67.) *than*, as before; *Rubies*, a Name Plural; *and*, as before; *all*, a Quality; *the*, as before; *Things*, a Name Plural; *thou*, a Relative in the foregoing State; (p. 59.) *canst*, a Helping Verb to *desire*, (see Note, p. 69.) *are*, third Person Plural, present State of *am*; (p. 71.) *not*, an Adverb; *to*, a Preposition; *be*, an Assistant to *compared*, thereby making what the Latin call the *passive Voice*; *unto*, a Preposition; *her*, the following State of the Relative *she*, agreeing with *Wisdom* understood, (see p. 59, and Rule vii. p. 102.) *Length*, a Name Singular, from the Quality
long,

long, (p. 91.) *of*, as before ; *Days*, a Name Plural, (p. 61.) *are*, as before, having *Length of Days* for its Nominative, (p. 100, in the Note,) *in*, a Preposition, (p. 85.) *right*, a Quality ; *Hand*, a Name Singular ; *and*, as before ; *Left*, a Quality, *Hand* is understood ; *Riches*, a Name Plural ; *and*, as before ; *Honour*, a Name Singular, connected by *and* to *Riches* ; *her*, as before ; *Ways*, Name Plural ; *are*, as before, and hath *Ways* for its Nominative Word ; *Ways*, as before ; *of*, as before ; *Pleasantness*, a Name Singular, from the Quality *pleasant* (p. 91.) *and*, *all*, *her*, as before ; *Paths*, a Name Plural ; *are*, as before ; *Peace*, a Name Singular.

P R A X I S V.

THE Design of Learning, is either to render a Man an agreeable Companion to himself, and teach him to support Solitude with Pleasure ; or if he is not born to an Estate, to supply that Defect, and furnish him with the Means to get one.

The, an Article ; *Design*, a Name Singular ; *of*, a Preposition ; *Learning*, a Name Singular ; *is*, the third Person Singular of the Verb *am*, and has for its Nominative, *the Design of Riches*, (p. 100.) *to*, a Preposition making *render*, the Infinitive Mood, (Rule xii. p. 104.) *a*, an Article, (p. 65.) *Man*, a Name Singular, (p. 60.) *an*, an Article when before a Vowel, as here before *agreeable* ; *agreeable*, a Quality ; *Companion*, a Name Singular ; *to*, as before ; *himself*, compounded of *him*, the following State of *he* and *self* ; *and*, a Conjunction, joining the Members of the Sentence ; *teach*, the third Person Singular, present Time of *teach* ; *to support*, infinitive Mood ; *Solitude*, a Name Singular ; *with*, a Preposition ; *Pleasure*, a Name Singular ;

lar; *or* and *if* Conjunctions suspensive, (p. 101.) *he*, a Relative in the foregoing State, coming before the Verb of the present Tense and Singular Number and third Person *is*; *not*, an Adverb; *born*, made passive by the Verb *is*; *to*, as before; *an*, as before; *Estate*, a Name Singular; *to supply*, a Verb infinitive; *that*, a Quality, varying in Number, and agrees with *Defect*, which is a Name Singular; *and*, as before; *furnish*, third Person Plural, present Time *him*; *he*, in the following State; *with*, a Preposition; *the*, an Article, joined to either Singular or Plural Names; *Means*, a Name Plural; *to*, as before; *get*, a Verb infinitive; *it*, a Neuter Relative, and varies not, but is the same in the foregoing and following State, (p. 59.)

Of A B B R E V I A T I O N S.

Q. **W**HAT do you mean by an Abbreviation?
 A. An *Abbreviation* or *Contraction* of a *Word*, is when one or more *Letters* of it are made to stand for the *Whole*, a *Period* being immediately put after such *Letter* or *Letters*.

The Principal ABBREVIATIONS are the following:

A. Answer	Master of Arts; or
A. B. or B. A. <i>Artium Baccalaurus</i> , Bachelor of Arts	<i>Anno Mundi</i> , in the Year of the World
Abp. Archbishop	Amt. Amongst
Acct. Account	Ana. A Physical Term, of each an equal Quantity.
A. D. <i>Anno Domini</i> , in the Year of our Lord	Anab. Anabaptist
Adml. Admiral	Ap. Apostle, April
Admrs. Administrators	A. R. <i>Anna Regina</i> , Queen Ann, or <i>Anno Regni</i> , in the Year of the Reign
Agt. Against	A. P. G. <i>Af-</i>
A. M. <i>Artium Magister</i> , M.	

<i>A. P. G.</i> <i>Astronomia Professor Greshamiensis</i> , Astronomy Professor in Gresham College	<i>D.</i> Duke, Dutchy, Dutchess; also <i>Denarius</i> , a Penny
<i>Aug.</i> August	<i>D. D.</i> Doctor of Divinity
<i>Bart.</i> Baronet	<i>Decr.</i> December or 10ber
<i>B. D.</i> Batchelor in Divinity	<i>Deut.</i> Deuteronomy
<i>Bp.</i> Bishop	<i>Do. Ditt.</i> Ditto, the same
<i>Bpk.</i> Bishoprick	<i>Dum.</i> Dukedom
<i>B. V.</i> Blessed Virgin	<i>E.</i> Evangelist, Evening, Earl, East.
<i>C.</i> <i>Centum</i> , an Hundred	<i>Eg. or Ex. Gr.</i> <i>Exempli Gratia</i> , as for Example
<i>Cant.</i> Canticles, Canterbury	<i>Eliz.</i> Elizabeth
<i>Capt.</i> Captain	<i>Eng.</i> English, England
<i>Cat.</i> Catechism	<i>Ep.</i> Epistle
<i>Chap.</i> Chapter	<i>Ex.</i> Exodus
<i>Cl.</i> Clerk, Clergyman	<i>Exp.</i> Expresses, Exposition, Explanant.
<i>Col.</i> Colonel, Colossians	<i>Feb.</i> February
<i>Comr.</i> Commissioner	<i>Fr.</i> France, French
<i>Cr.</i> Creditor	<i>F. R. S.</i> Fellow of the Royal Society
<i>C. R.</i> <i>Carolus Rex</i> , King Charles	<i>Gen.</i> Genesis
<i>Cwt.</i> an Hundred Weight or 112 Pound	<i>Genmo.</i> Generalissimo
<i>C. C. C.</i> <i>Corpus Christi</i> College, also a Physical Term	<i>Gent.</i> Gentleman
<i>C. S.</i> <i>Custos Sigilli</i> , Keeper of the Seal.	<i>G. R.</i> <i>Georgius Rex</i> , King George, or <i>Gulielmus Rex</i> , King William
<i>C. P. S.</i> <i>Custos Privati Sigilli</i> , Keeper of the Privy Seal	<i>Hhd.</i> Hoghead
<i>C^o.</i> Company	<i>Hund.</i> Hundred
<i>C^o.</i> County	<i>H. S.</i> <i>Hic sitis</i> , Here lies
<i>Cit.</i> City, Citizen	<i>Ibid.</i> <i>Ibidem</i> , in the same Place
	<i>Id.</i> <i>Idem</i> , the same
	<i>i. e.</i> <i>id est</i> , that is

<i>Jes.</i> Jesus	<i>Ma.</i> Madam
<i>Inst.</i> Instant, Institution	<i>M.</i> Marquis, Monday,
<i>Jan.</i> January	Morning, Marcus
<i>J. D. Juris Doctor</i> , Doc- tor of Law	<i>Mar.</i> March, Mark
<i>Jno.</i> John	<i>Mart.</i> Martin, Martyr
<i>Jona.</i> Jonathan	<i>Math.</i> Mathematics
<i>J. U. D. Juris Utriusque</i> <i>Doctor</i> , Doctor of both Laws, that is, of the Civil and Common Law	<i>Mat.</i> Matthew
<i>J. R. Jacobus Rex</i> , King James	<i>Majy.</i> Majesty
<i>Jul.</i> Julius, July	<i>M. D. Medicinæ Doctor</i> , Doctor of Physic
<i>Jun.</i> Junius, June	<i>Messrs.</i> Messieurs, <i>the</i> <i>Plural of Monsieur</i> , the same as Sirs or Gent.
<i>K.</i> King	<i>Min.</i> Minister
<i>Km.</i> Kingdom	<i>Mons.</i> Monsieur
<i>Knt.</i> Knight	<i>Mr.</i> Master
<i>L.</i> Lord, <i>Lucius</i> , Lake, a Pound Sterling	<i>Mrs.</i> Mistress
<i>Ld.</i> Lord	<i>M. S.</i> Manuscript
<i>lb.</i> <i>Libra</i> , a Pound Wt.	<i>M. S. S.</i> Manuscripts
<i>Ladp.</i> Ladyship	<i>M. S. Memoriae Sacrum</i> , sacred to the Memory
<i>Lt.</i> or <i>Lieut.</i> Lieutenant	<i>N.</i> North or Note.
<i>L. J. C.</i> Lord Chief Justice	<i>Nat.</i> Nathaniel, Nativity
<i>L. L. D. Legum Doctor</i> , Doctor of Laws	<i>N. B. Nota Bene</i> , Mark well
<i>Lp.</i> Lordship	<i>Nic.</i> Nicodemus, Ni- colas
<i>Lre.</i> or <i>Ltr.</i> Letter	<i>n. l.</i> non liquet, <i>it ap-</i> <i>pears not</i>
<i>L. S. Locus Sigilli</i> , the Place of the Seal in Writings	<i>Nov.</i> or <i>qber.</i> November
<i>M. A. Magister Artium</i> , Master of Arts	<i>N. S.</i> New Stile
	<i>Num.</i> Number
	<i>O.</i> Oliver
	<i>Ob.</i> Objection, <i>Obijt</i> , who died
	<i>Obt.</i> Obedient

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<i>O⁷.</i> or <i>8ber.</i> October	<i>demonstrandum</i> , —
<i>O. S.</i> Old Stile	Which was to be demonstrated
<i>Oz.</i> Ounce	<i>Q. I. D.</i> <i>Quod invenien-</i>
<i>P. Publius</i> , President	<i>dum erat</i> , which was
<i>p. per, pro</i> , by or for	to be found out
<i>Par.</i> Parliament	<i>q. l.</i> <i>Quantum libet</i> , as
<i>Pat.</i> Patriarch, Patrick,	much as you please
Patience	<i>q. s.</i> <i>Quantum sufficit</i> , a
<i>Per. cent.</i> or per Centum,	sufficient Quantity
by the Hundred	<i>R. Rex</i> , King, <i>Regina</i> ,
<i>Pen.</i> Penelope	Queen
<i>Philom.</i> Philomathes, a	<i>Regr.</i> Register
Lover of Learning, or	<i>Regmt.</i> Regiment
Philomathematicus, a	<i>Rel.</i> Religion, Relation
Lover of the Mathe-	<i>Rev.</i> Reverend, Revela-
matics	tion
<i>Pent.</i> Pentecost	<i>Ri.</i> Richard
<i>Pet.</i> Peter	<i>Ro.</i> Robert
<i>Pportion.</i> Proportion	<i>Rom.</i> Romans
<i>P. M. G.</i> Professor of	<i>R. P.</i> <i>Regis Professor</i> ,
Music in Gresham	King's Professor
College	<i>Rt. W^{or}ful.</i> Right Wor-
<i>Pr.</i> Priest, Primitive	shipful
<i>Prof. Th. Gr.</i> Professor	<i>Rt. Hon.</i> Right Honour-
<i>Theologiæ Greshamien-</i>	able
<i>sis</i> , Professor of Divi-	<i>R. S. S.</i> <i>Regiæ Societatis</i>
nity in Gresham Col-	<i>Socius</i> , Fellow of the
lege	Royal Society
<i>P. S.</i> Postscript	<i>S. or St.</i> Saint
<i>Psal.</i> Psalm, Psalmist	<i>S. Solidus</i> , a Shilling
<i>Pwt.</i> Penny-Weight	<i>S. A.</i> <i>Secundum Artem</i> ,
<i>Q.</i> Queen, Question	according to Art
<i>q.</i> <i>Quadrans</i> , a Farthing	<i>Sa.</i> Sampson or Samuel
<i>q. d.</i> <i>Quasi dicat</i> , as if he	<i>Sep. or 7ber.</i> September
should say	<i>Sh.</i> Shire
<i>Q. E. D.</i> <i>Quod erat</i>	

Serj.

<i>Serj.</i> Serjeant	<i>Viz.</i> <i>Videlicet</i> , that is to
<i>Servt.</i> Servant	say
<i>S. N.</i> <i>Secundem Naturam</i> , according to Nature.	<i>V. D. M.</i> <i>Verbi Dei</i> , or
<i>Sol.</i> Solution	<i>Divini Minister</i> , a
<i>Sp.</i> Spain	Preacher of God's
<i>Sr.</i> Sir	Word
<i>fs.</i> <i>Semissis</i> , Half a Pound	<i>V. Vide</i> , see or Verse
<i>Ste.</i> Stephen	<i>Wm.</i> or <i>Will.</i> William
<i>S. T. P.</i> or <i>S. S. T. P.</i> <i>Sanc-</i> <i>tæ</i> or <i>Sacro, Sanctæ</i> <i>Theologiæ, Professor</i> ;	<i>Wp.</i> Worship
Professor of Divinity	<i>Wpful.</i> Worshipful
<i>Swd.</i> Sword	<i>Xn.</i> Xtian, Christian
<i>T.</i> or <i>Tho.</i> Thomas	<i>Xpher.</i> Christopher
<i>Thes.</i> Thesis, or Thes- salonians	<i>Xt.</i> Christ
<i>The.</i> Theophilus	<i>Xmas.</i> Christmas
<i>Tob.</i> Tobias	<i>ye.</i> the
<i>V.</i> Virgin	<i>ym.</i> them
<i>Ven.</i> Venerable	<i>yr.</i> your
	<i>yⁱ.</i> this
	<i>yu.</i> thou
	<i>&</i> <i>et.</i> and

Contractions, except for private Use, should be as much as possible avoided. They argue Disrespect to Superiors, and are puzzling to others

Q. Can you explain the meaning of the Inscription upon our Coins, which have been coined in his present Majesty's Reign?

A. The Letters are GEORGIUS III. DEI GRATIA, M. B. F. ET. H. REX. F. D. B. ET. L. D. S. R. I A. T. ET. E. That is, Georgius, Tertius, De Gratia, Magnæ, Britanniae, Franciæ et Hiberniæ Rex, Fidei Defensor, Brunswicii et Lunenburgi Dux, Sacri Romani Imperii Archii Thesaurarius et Elector. GEORGE III. by the Grace of God, of Great Britain, France and Ireland, King, Defender of the Faith, Duke of Brunswick

wick and Lunenburg, Arch Treasurer and Elector of the Holy Roman Empire.

C H A P. I.

Of NUMBERS and FIGURES.

Q. **H**OW are Numbers expressed?

A. Numbers are expressed either by seven Roman Capitals, namely, I. V. X. L. C. D. M. or by these Ten Characters, 1. 2. 3. 4. 5. 6. 7. 8. 9. 0. the last of which is called a Cypher.

Q. How are the Roman Capitals valued?

A. I. signifies One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thousand.

Q. What is the Signification of the other ten Characters?

A. 1. One. 2. Two. 3. Three. 4. Four. 5. Five. 6. Six. 7. Seven. 8. Eight. 9. Nine. 0. Nothing.

Q. Does not a less Numeral Letter, placed before a greater, decrease its Value?

A. Yes; as in the following Examples.

IV. Four.

VI. Six.

IX. Nine.

XI. Eleven.

XL. Forty.

LX. Sixty.

XC. Ninety.

CX. Hundred & Ten.

Here follows a TABLE of the Use of NUMERAL FIGURES and LETTERS.

Numeral
Letters.

Figures.

I.

1. One.

II.

2. Two.

Numeral
Letters.

Figures.

III.

3. Three.

IV.

4. Four.

V. 5. Five.

ABBREVIATIONS. 139

Numeral Letters.	Figures.
V.	5. Five.
VI.	6. Six.
VII.	7. Seven.
VIII.	8. Eight.
IX.	9. Nine.
X.	10. Ten.
XI.	11. Eleven.
XII.	12. Twelve.
XIII.	13. Thirteen.
XIV.	14. Fourteen.
XV.	15. Fifteen.
XVI.	16. Sixteen.
XVII.	17. Seventeen.
XVIII.	18. Eighteen.
XIX.	19. Nineteen.
XX.	20. Twenty.
XXI.	21. Twenty-one.
XXII.	22. Twenty-two.
XXIII.	23. Twenty-three.
XXIV.	24. Twenty-four.
XXV.	25. Twenty-five.
XXVI.	26. Twenty-six.
XXVII.	27. Twenty-seven.
XXVIII.	28. Twenty-eight.
XXIX.	29. Twenty-nine.
XXX.	30. Thirty.
XL.	40. Forty.
L.	50. Fifty.
LX.	60. Sixty.
LXX.	70. Seventy.
LXXX.	80. Eighty.
XC.	90. Ninety.
C.	100. One Hundred.
CC.	200. Two Hundred.

Numeral

Numeral Letters. Figures.

CCC.	300.	Three Hundred.
CCCC.	400.	Four Hundred.
D. or IO	500.	Five Hundred.
DC. or IOC.	600.	Six Hundred.
DCC. or IOCC.	700.	Seven Hundred.
DCCC. or IOCCC.	800.	Eight Hundred.
DCCCC. or IOCCCC.	900.	Nine Hundred.
M. or CIO.	1000.	One Thousand.
MM. or CIO·CIO·	2000.	Two Thousand.
MMM. or CIO·CIO·CIO·	3000.	Three Thousand
MDCCLXXIII.	1773.	One Thousand Seven Hundred and Seventy Three.

N. B. Numbers are sometimes expressed by small *Roman Letters*; as, i. One. ii. Two. iv. Four. viii. Eight. xiii. Thirteen.

C H A P. II.

Directions and Observations on EPISTOLARY CORRESPONDENCE.

1. **W**HEN you are writing to your Superior, be not prolix, but let your Letter be as short as the Subject, or Occasion you write on, will permit; especially such wherein Favours are requested; and be particularly careful in not omitting any Letter belonging to the Words you write; as, *I've, can't, don't, wou'd, &c.* Instead of *I have, cannot, do not, would, &c.* for such Contractions appear disrespectful and too familiar.

2. When you write to your Superiors, never make

make a Postscript; and, if possible, avoid it in Letters to your Equals, especially complimentary Postscripts to any of the Person's Family or Relations to whom you write; as it shews Disrespect in your neglecting such Persons in the Body of your Letters.

3. If your Letter consists of several Paragraphs, begin every fresh or new one at the same Distance from the Left-Hand Margin of the Paper, as when you began the Subject of your Letter; always remembering, as you write on, to make your proper Stops, otherwise no Person will be able to come at the Sense or Meaning of your Letter.

4. When your Letter is sealed, you must write the Superscription, (if it be to your Superiors or Equals) in the following Manner, viz. write the Word *To* by itself, as nigh the Left-Hand Upper-Angle or Corner of your Letter, as is convenient; then begin the Title or the Name of the Person about an Inch lower, and almost in the Middle or Centre of it, according to the Length of the Person's Name or Title; and write the Place of his Abode in a Line by itself at the Bottom, in a larger Character than the other Part, thus:

To

The Most Noble,

The Marquis of Rockingham,

At Wentworth-House,

Yorkshire.

C H A P III.

DIRECTIONS for Superscribing LETTERS, and Addressing PERSONS of Different RANKS and CONDITIONS.

To the ROYAL FAMILY.

Superscription.

Address.

TO the King, or To the King's most excellent Majesty. } SIR, or May it please your Majesty.

To his Royal Highness the Prince of Wales. } Sir, or May it please your Royal Highness.

In the same Manner to any other of the Royal Family, only varying the *Superscription* and *Address*, according to the Difference of Title and Sex.

To the NOBILITY.

To his Grace A.	}	My Lord Duke,
Duke of B.		Your Grace.
To the Most Noble N.	}	My Lord Marquis,
Marquis of B.		Your Lordship.
To the Rt. Hon. A.	}	
Earl of B.		
To the Rt. Hon. A.		My Lord,
Lord Viscount B.		Your Lordship.
To the Rt. Hon. A.	}	
Lord B.		

The Ladies are addressed according to the Rank of their Husbands.

All the Sons of *Dukes* and *Marquisses*, and the eldest Sons of *Earls*, have, by the Courtesy of England, the Title of *Lord* and *Rt. Hon.*

The younger Sons of *Earls*, and all the Sons of

CORRESPONDENCE. 143

of *Viscounts* and *Barons*, are stiled *Honourable*, and are *Esquires*, as,

To the Hon. A.B. Esq; | Sir.

All the Daughters of *Dukes*, *Marquisses* and *Earls*, are *Ladies*. All the Daughters of *Viscounts* and *Barons* are *Honourable*; as,

To the Hon. A. B. | Madam,

The Title of *Right Honourable* is given to all *Privy Counsellors*, to the *Lord Mayors* of *London*, *York* and *Dublin*, and to the *Lord Provost* of *Edinburgh*.

To the PARLIAMENT.

To the Rt. Hon. the Lords } My Lords,
Spiritual and Temporal, } May it please your Lord-
in Parliament assembled. } ships.

To the Hon. the Knights, } Gentlemen,
Citizens and Burgeesses, } May it please your Ho-
in Parliament assembled. } nours.

To the Rt. Hon. A. B. }
Esq; Speaker of the } Sir.
House of Commons. }

To the CLERGY.

To the Most Reverend }
Father in God, A. Ld } My Lord,
Archbishop of B. } Your Grace.

To the Rt. Reverend }
Father in God A. Ld } My Lord,
Bishop of B. } Your Lordship.

To the Rev. A. B. D. D. }
Dean of C. or Arch- } Rev. Doctor.
deacon, or Chancellor } Mr. Dean.
of D. or Prebendary, &c. } Rev. Sir.

All

All *Rectors, Vicars, Curates, Lecturers, and Clergymen* of inferior Denominations, are stiled *Reverend*.

The *Officers* of his Majesty's Household, are addressed either according to their Rank and Quality, or according to the Nature of their Office.

The *Commissioners* of the *Civil List*, are addressed according to their Rank, and are stiled *Right Honourable*; as,

To the *Right Honourable the Lords Commissioners of the Treasury, of the Admiralty, of Trade and Plantations, &c.*—*Your Lordships*.

The *Commissioners* of the *Customs, Excise, Stamp-Duty, Salt-Duty, Navy, &c.* are stiled *Honourable*; and if any of them are *Privy Counsellors*, they are stiled collectively *Right Honourable*.—*Sirs, your Honours, &c.*

In the *Army*, all *Noblemen* are stiled according to their Rank, with the Addition of their Employ. All *Colonels* are stiled *Honourable* collectively; as, the *Honourable Colonel A. B.*

All inferior *Officers* have the Name of their Employ set first; as, *Major C. D. Captain A. B.*

In the *Navy*, all *Noblemen* are stiled according to their Quality and Office; and all *Admirals*, without being *Peers*, are stiled *Honourable*. The other *Officers*, as in the *Army*.

All *Ambassadors* and *Plenipotentiaries* and *Governors* abroad, and the *Lords Justices* of *Ireland*, have the Title of *Excellency* added to their Quality.

All *Judges*, if *Privy Counsellors*, are stiled *Right Honourable*; if not, *Honourable*; as, *The Right Honourable A. B. Chancellor. The Right Honourable Sir A. B. Lord Chief Justice.*

The Honourable A. B. Esq; Lord Chief Baron. The Honourable A. B. Esq; one of the Justices of, &c.

All

All others in the *Law*, according to their Office or Rank; every *Barrister* having the Title of *Esquire*.

All *Gentlemen* in *Commission of the Peace*, have the Title of *Esquire* and *Worshipful*; as have all *Sheriffs* and *Recorders*.

The *Aldermen* and *Recorder* of *London*, are stiled *Right Worshipful*; as are all *Mayors* of *Corporations*, except *Lord Mayors*.

The *Governors* of *Hospitals*, *Colleges*, &c. if consisting of *Magistrates*, or having any among them, are stiled *Right Worshipful* or *Worshipful*, as their Titles may be.

Incorporate Bodies are called *Honourable*; as,

To the Honourable Court of Directors of the East-India Company.	}	Gentlemen, Your Honours.
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To the Honourable the Go- vernor, Deputy - Governor and Directors of the Bank of England.	}	Gentlemen, Your Honours.
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Or else *Worshipful*; as,

To the Master and Wardens of the <i>Worshipful</i> Company of <i>Mercers</i> .	}	Gentlemen, Your Worships.
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It is usual to call a *Baronet* and a *Knight*, *Honourable*, and their *Wives*, *Ladies*.

The Title of *Esquire* is commonly given to every *Gentleman* of an independent *Fortune*.

The *Method* of addressing *Men* of *Trade* and *Business*, is so well known, that it is needless to describe it.

C H A P IV.

T A B L E I.

WORDS made different in Sound and Signification,
by the Addition of e Final.

B AB, Barbara	Haste, Speed
Babe, an Infant	Hop, a Plant
Bar, Hindrance	Hope, to expect
Bare, naked	Hug, to embrace
Bit, a small Piece	Huge, very large
Bite, with the Teeth	Kin, Relations
Breath, Air	Kine, Cows
Breathe, to take Air	Mad, not sensible
Can, to be able	Made, done
Cane, a Staff	Man, a rational Creature
Chin, of the Face	Mane, of a Horse
Chine, a Back Bone	Mar, to Spoil
Cub, a Whelp	Mare, a Beast
Cube, a Die	Mat, Matthew
Dam, to stop Water	Mate, a Companion
Dame, a Lady	Met, together
Din, a Noise	Metre, to Measure
Dine, to eat a Dinner	Nad, with the Head
Fat, not lean	Node, a Knot
Fate, Destiny	Not, no
Fan, to blow with	Note, observe
Fane, Weather Cock	On, upon
Far, at a Distance	One, an Unit
Fare, Entertainment	Pat, Martha
Fin, of a Fish	Pate, the Head
Fine, brave	Plat, of Land
Gat, did get	Plate, of Metal
Gate, a Door	Plum, to Sound
Hast, thou hast	Plume, a Feather
	Quit,

AFFINITY in WORDS. 147

<i>Quit</i> , to leave	<i>Star</i> , in the Sky
<i>Quite</i> , entirely	<i>Stare</i> , to gaze
<i>Rag</i> , of Cloth	<i>Thin</i> , not thick
<i>Rage</i> , Anger	<i>Thine</i> , of thee
<i>Rob</i> , to steal	<i>Trip</i> , to go nimbly
<i>Robe</i> , a Garment	<i>Tripe</i> , of an Ox
<i>Rot</i> , to consume	<i>Tun</i> , 252 Gallons
<i>Rote</i> , by Heart	<i>Tune</i> , in Music
<i>Scar</i> , from a Wound	<i>Van</i> , the Front
<i>Scare</i> , to affright	<i>Vane</i> , a Weathercock
<i>Scrap</i> , a Bit	<i>Us</i> , from we
<i>Scrape</i> , with a Knife	<i>Use</i> , Custom
<i>Sham</i> , a Pretence	<i>War</i> , fighting
<i>Shame</i> , Disgrace	<i>Ware</i> , Merchandize
<i>Sir</i> , Master	<i>Win</i> , to get
<i>Sire</i> , Father	<i>Wine</i> , Liquor
<i>Stag</i> , a Deer	<i>Wan</i> , Pale
<i>Stage</i> , to stand upon	<i>Wane</i> , to lessen

T A B L E II.

WORDS *nearly alike in Sound, but different in Signification and Spelling.*

A IL, to be troubled	<i>Beer</i> , Malt Liquor
<i>Ale</i> , Malt Liquor	<i>Bear</i> , a Beast
<i>Air</i> , to breathe in	<i>Bier</i> , for carrying the dead
<i>Heir</i> , of an Estate	<i>Baize</i> , Cloth
<i>Are</i> , Plural of <i>am</i>	<i>Beys</i> , Governors
<i>Ant</i> , a Pismire	<i>Be</i> , or am
<i>Aunt</i> , an Uncle's Wife	<i>Bee</i> , an Insect
<i>An</i> , the Article	<i>Bean</i> , a Pulse
<i>Ann</i> , a Woman's Name	<i>Been</i> , was at a Place
<i>Bail</i> , a Surety	<i>Bel</i> , an Idol
<i>Bale</i> , of Cloth	<i>Bell</i> , of Metal
<i>Bawl</i> , cry out	

N 2.

Boar,

148 AFFINITY in WORDS.

<i>Boar</i> , a Beast	<i>Chaste</i> , virtuous
<i>Boor</i> , a Clown	<i>Chas'd</i> , pursued
<i>Bore</i> , with a Wimble	<i>Cinque</i> , five
<i>Bolt</i> , for a Door	<i>Sink</i> , to subside
<i>Boult</i> , sift Meal	<i>Clark</i> , a Surname
<i>Bow</i> , to shoot with	<i>Clerk</i> , to an Attorney
<i>Bough</i> , of a Tree	<i>Clerk</i> , of a Parish
<i>Bow</i> , to bend forward	<i>Clause</i> , of a Sentence
<i>Boy</i> , a Male Child	<i>Claws</i> , of Birds
<i>Buoy</i> , to bear up	<i>Cloaths</i> , Garments
<i>Bread</i> , Staff of Life	<i>Close</i> , a Field
<i>Bred</i> , brought up	<i>Close</i> , shut up
<i>By</i> , near	<i>Cloths</i> , Webs
<i>Buy</i> , for Money	<i>Cou'd</i> , if he would
<i>Bye</i> , accessory	<i>Cud</i> , of Cattle
<i>Brews</i> , he breweth	<i>Cruel</i> , fierce
<i>Bruise</i> , to squeeze	<i>Crewel</i> , with Worsted
<i>Brows</i> , Part of the Face	<i>Dane</i> , of Denmark
<i>Browse</i> , to feed on Leaves	<i>Deign</i> , grant
<i>But</i> , except	<i>Dam</i> , to stop Water
<i>Butt</i> , to shoot at	<i>Damn</i> , to Condemn
Also a Cask contain- ing 126 Gallons }	<i>Day</i> , from Sun rising to setting
<i>Cain</i> , the first Murderer	<i>Dey</i> , a Governor
<i>Cane</i> , to walk with	<i>Dear</i> , of great Price
<i>Call</i> , to cry out	<i>Deer</i> , in a Park
<i>Cawl</i> , for a Wig	<i>Dew</i> , on the Grass
<i>Can</i> , to be able	<i>Due</i> , a Debt
<i>Cann</i> , a Vessel	<i>Die</i> , to cease to live
<i>Cart</i> , drawn by Horses	<i>Dye</i> , to Stain Cloth
<i>Chart</i> , a Map	<i>Diet</i> , Food
<i>Ceil</i> , to Plaister	<i>Dyet</i> , an Assembly
<i>Seal</i> , a Sea Calf	<i>Do</i> , to act
<i>Seal</i> , of a Letter	<i>Doe</i> , a Female Deer
<i>Cell</i> , a Cave	<i>Done</i> , acted
<i>Sell</i> , for Money	<i>Dun</i> , Colour

Ear

Ear, of the Head
E'er, for ever
Ere, before
Earn, to get by Labour
Yearn, to pity
Yarn, of Linnen, &c.
Fane, a Weathercock
Fain, desirous
Feign, to dissemble
Faint, weary
Feint, a pretence
Fair, comely
Fare, Diet
Fir, Wood
Furr, on Skins
Floor, of a Room
Flower, that grows
Flour, for Bread
Gall, on the Liver
Gall, to dye with
Gaul, a Frenchman
Gilt, with Gold, &c.
Guilt, Sin
Grease, fat
Greece, a Country
Groan, to Sigh
Grown, larger
Grot, a Cave
Groat, Four-pence
Hail, to salute
Hale, to drag along
Hair, of the Head
Hare, in the Field
Hart, a Beast
Heart, the Seat of Life
Heel, of the Foot

Heal, to cure
Head, of the Body
Heed, to take care
Hear, to hearken
Hère, in this Place
Hie, to make haste
High, lofty
Him, that Man
Hymn, a Song
Hire, Wages
Higher, more high
His, of him
Hiss, to deride
Hour, of the Day
Our, belonging to us
Hole, Hollowness
Whole, perfect
Horse, a Beast
Hoarse, with cold
Hue, a Colour
Hugh, a Man's Name
I, myself
Eye, to see with
I'll, I will
Ile, in a Church
Isle, an Island
In, within
Inn, for Travellers
Kill, to murder
Kiln, for Bricks
Key, for a Lock
Quay, for Ships
Left, left that
Least, smallest
Limb, a Member
Limn, to paint

150 AFFINITY in WORDS.

Loath, to abhor
Latb, unwillingly
Lo! behold
Low, humble
Lower, to let down
Lour, to frown
Lane, a Road
Lain, did lie
Made, finished
Maid, a Virgin
Main, the chief Thing
Mane, of a Horse
Male, he
Mail, Trunkbag
Mayor, Magistrate
Mare, to ride on
Mead, Liquor
Mede, one of Media
Mean, worthless
Mein, Behaviour
Meat, to eat
Meet, together
Mete, Measure
Mews, for Hawks
Muse, to meditate
Might, Strength
Mite, in Cheese
Moat, a Ditch
Mote, in the Eye
Moan, to lament
Mown, cut down
Naim, a Place
Name, a Title
Oar, of a Boat
Ore, of Metal
Of, belonging to

Off, at a Distance
Oh! alas
Owe, to be indebted to
One, in Number
Won, did win
Our, of us
Hour, sixty Minutes
Pale, Colour
Pail, a Vessel
Pain, or Grief
Pane, of Glass
Pair, a Couple
Pare, to cut off
Pause, a Stop
Paws, of a Beast
Peal, upon Bells
Peel, to take the Out-
 side off
Peace, Tranquility
Piece, of Gold, &c.
Pear, a Fruit
Peer, a Lord
Pier, for Ships
Pike, Fish,
Pique, a Quarrel
Place, of Abode
Plaice, a Fish
Plain, clear
Plane, a Tool
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Please, to content
Plumb, the Fruit
Plum, a Lead Weight
Pole, a Stick

Poll,

AFFINITY in WORDS. 151

Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praise, Commendation
Prays, he prayeth
Pray, to beseech
Prey, a Booty
Queen, the King's Wife
Quean, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle
Raise, to set up
Raze, to pull down
Rays, Sun Beams
Read, I read
Reed, a Shrub
Rear, to erect
Rear, the hinder Part
Rhyme, a Verse
Rime, a freezing Mist
Right, just, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a Kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of an House
Root, of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods

Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, he fees
Seize, to lay hold of
Cease, to forbear
Seem, to appear
Seam, that is sewed
Seam, a Mineral Term,
Seer, a Prophet
Sear, to burn
Sent, away
Scent, a smell
Cent, an Hundred
Shew, to make appear
Shoe, for the Foot
Shoar, cut, &c.
Shore, the Water Coast
Sign, a Token
Sine, in Geometry
Sight, seeing
Cite, to summon
Sleight, Dexterity
Slight, to despise
Sloe, wild Plumb
Slow, tardy
Sale, of a Shoe
Soal, a Fish
Some, a Part
Sum, the whole
Son, a Male Child
Sun, in the Firmament
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up

So,

152 AFFINITY in WORDS.

<i>So</i> , thus	<i>Thyme</i> , a sweet Herb
<i>Sow</i> , with Seed	<i>To</i> , unto
<i>Stair</i> , Steps	<i>Toe</i> , of the Foot
<i>Stare</i> , to look earnestly	<i>Two</i> , a Couple
<i>Steal</i> , to rob	<i>Too</i> , likewise
<i>Steel</i> , Metal	<i>Tour</i> , a Journey
<i>Stead</i> , a Place	<i>Towr</i> , to fly
<i>Steed</i> , a Horse	<i>Tower</i> , for Defence
<i>Stile</i> , a Passage	<i>Vale</i> , a Valley
<i>Style</i> , for Writing	<i>Veil</i> , a Covering
<i>Stood</i> , did stand	<i>Vain</i> , proud
<i>Stud</i> , an Embossment	<i>Vein</i> , of the Body
<i>Sue</i> , at Law	<i>Ure</i> , Custom, &c.
<i>Sew</i> , with a Needle	<i>Your</i> , of you
<i>Sow</i> , a Swine	<i>Wain</i> , a Cart or Wag-
<i>Sweat</i> , of the Brow	gon
<i>Sweet</i> , delicious	<i>Wane</i> , to decrease
<i>Tacks</i> , small Nails	<i>Ware</i> , Merchandise
<i>Tax</i> , a Subsidy	<i>Wear</i> , to put on Cloaths
<i>Tail</i> , the End	<i>Were</i> , as we were
<i>Tale</i> , a Story	<i>Waist</i> , the Middle
<i>Taint</i> , to corrupt	<i>Waste</i> , to spend
<i>Tent</i> , for Soldiers	<i>Weigh</i> , to poize
<i>Team</i> , for Horses	<i>Wey</i> , forty Bushels
<i>Teem</i> , to pour out	<i>Wheal</i> , a Spot
<i>The</i> , an Article	<i>Wheel</i> , of a Cart, &c.
<i>Thee</i> , a personal Name	<i>Weak</i> , feeble
<i>There</i> , at that Place	<i>Week</i> , seven Days
<i>Their</i> , of them	<i>Yew</i> , a Tree
<i>Throne</i> , a Seat of State	<i>Ewe</i> , a Sheep
<i>Thrown</i> , cast	<i>Yoke</i> , of Oxen
<i>Time</i> , when	<i>Yolk</i> , of an Egg

TABLE

T A B L E III.

WORDS of TWO SYLLABLES.

A BEL, a Man's Name	Captor, a Prize Taker
Able, Powerful	Capture, a Prize taken
Account, Esteem	Cellar, for Liquor
Accompt, Reckoning	Seller, one that sells
Advice, Counsel	Censer, for Incense
Advise, to Counsel	Censor, a Reformer
Alloy, Mixture	Censure, to judge
Allay, to ease Pain	Cieling, of a Room
Alley, a narrow Passage	Sealing, setting a Seal
Ally, a Friend	Cittern, an Instrument
Allow'd, granted	Citron, Fruit
Aloud, a great Noise	Centry, a Guard
Altar, for Sacrifice	Century, 100 Years
Alter, to change	Choler, Anger
Ascent, going up	Collar, for the Neck
Assent, Agreement	Cocket, Schedule
Auger, to bore with	Coquet, fickle Woman
Augur, a Soothsayer	Concert, of Music
Bacon, Swine's Flesh	Consort, Wife of a
Baken, in the Oven	King
Beacon, Notice of Dan-	Cousin, a Relation
ger	Cozen, to cheat
Beckon, with the Hand	Council, Assembly
Berry, a Fruit	Counsel, Advice
Bury, to inter the Dead	Courant, a News Paper
Breaches, broken Places	Currant, a Fruit
Breeches, to wear	Current, a Stream
Borough, a Corporation	Courier, a Messenger
Burrow, for Rabbits	Currier, a Leather-Dres-
Cannon, a great Gun	ser
Canon, a Law	Cymbal, an Instrument
Capital, Chief	Symbol, a Sign
Capitol, a Tower	

Cruel

154 AFFINITY in WORDS.

Cruel, Inhuman
Crewel, Worsted
Cypress, a Tree
Cyprus, an Island
Colour, red Orange, &c.
Culler, a Sorter of Goods
Defer, to put off
Differ, to disagree
Descent, going down
Decent, comely
Dire, dreadful
Dyer, a Stainer of Cloth
Diet, Provisions
Dyet, Assembly
Enow, in Number
Enough, in Quantity
Extant, in being
Extent, in Compass
Fellon, a Disease
Felon, a Criminal
Fillip, with the Finger
Phillip, a Man's Name
Francis, a Man's Name
Frances, a Woman's Name
Gesture, Carriage
Jester, a Joking Man
Grander, greater
Grandeur, Greatness
Heaven, God's Throne
Haven, Harbour of the Sea
Idle, Lazy
Idol, an Image
Incite, to stir up
Insight, seeing into

Indict, to prosecute
Indite, to compose
Latin, a Language
Latten, Tin
Lessen, to make less
Lesson, in Reading
Lettice, a Woman's Name
Lettuce, an Herb
Liar, a Teller of Lies
Lyre, a Musical Instrument
Lower, to let down
Lour, to frown
Manner, Custom
Manor, a Lordship
Manure, Dung
Marshal, of an Army
Martial, Warlike
Marten, a Bird
Martin, a Man's Name
Medal, a Coin
Meddle, to busy one's Self
Metal, Silver, &c.
Mettle, Briskness, &c.
Message, an Errand
Messuage, an House
Mortar, to pound in
Morter, made of Lime
Ordnance, Cannon
Ordinance, Commandment
Parson, of a Parish
Person, Somebody
Pallas, a Goddess

Palace

AFFINITY in WORDS. 155

Palace, of a King
Pastor, a Teacher
Pasture, Ground
Pattern, an Example
Patron, a Protector
Poplar, a Tree
Popular, loved by People
Practice, Exercise
Practise, to Exercise
Presence, being here
Presents, Gifts
Princes, King's Sons
Princess, King's Daughter
Profit, Gain
Prophet, a Foreteller
Rancour, Hatred
Ranker, more thick
Razor, to shave with

Razura, taken out
Relic, the Remainder
Relict, a Widow
Recent, new, fresh
Resent, to be angry
Saver, that saveth
Savour, smell
Starling, a Bird
Sterling, English Money
Satan, the Devil
Sattin, a Sort of Silk
Senate, a Parliament
Sennight, a Week
Value, worth
Valley, a Vale
Vial, or *Phial*, of Glass
Viol, for Music

T A B L E IV.

WORDS of THREE SYLLABLES.

Assistance, Help
Assistants, Helpers
Barbery, a Country
Barberry, a Fruit
Cellery, an Herb
Salary, Wages
Chronical, Continuance
Chronicle, a History
Calender, an Account of the Year
Calendar, to smooth Cloth

Complement, remainder
Compliment, a Ceremony
Deference, Respect
Difference, Disagreement
Eminent, renowned
Imminent, approaching
Exercise, Labour
Exorcise, to conjure
Glutinous, sticking
Gluttonous, greedy
Ingenious,

156 AFFINITY in WORDS.

<i>Ingenious</i> , sprightly Parts	<i>Precedent</i> , Example
<i>Ingenuous</i> , candid, sincere	<i>President</i> , that presides
<i>Lethargy</i> , Sleepiness	<i>Premises</i> , introductory
<i>Liturgy</i> , Common - Prayer	<i>Premises</i> , Lands
<i>Parasite</i> , a Flatterer	<i>Principle</i> , a Maxim
<i>Parricide</i> , a Murderer of his Father, &c.	<i>Principal</i> , Chief
<i>Populace</i> , common People	<i>Prophecy</i> , to foretell
<i>Populous</i> , full of People	<i>Prophecy</i> , a Thing foretold
	<i>Seignor</i> , a Lord
	<i>Senior</i> , Elder

C H A P. V.

Of E M P H A S I S.

Q. **W**HAT is the Emphasis?

A. The *Emphasis* is the same with regard to a Word, that the Accent is in regard to a Syllable; for as the Accent raises the Voice upon a particular Syllable, so the Emphasis raises it upon a particular Word, and pronouncing that particular Word with a stronger Voice than any other Word in the Sentence, is called laying an *Emphasis* upon it.

Q. How must I know the Emphatical Word in a Sentence.

A. By attending to the chief Design of the Writer or Speaker, and that Word that shews his chief Design, is the *Emphatical Word*; as, *Who* is there? Here *who* is the *Emphatical Word*.

Q. May not a Sentence contain several Emphatical Words?

A. Yes;

A. Yes; as,

*Some have at first for Wits, then Poets past,
Turn'd Critics next, and prov'd plain Fools at last.*

P O P E.

Here the Words *Wits, Poets, Critics, and Fools*, are all of them *Emphatical*.

Q. Is not the Meaning of a Sentence oftentimes very different, according as the Emphasis is laid upon different Words?

A. Yes; as for Example,

1 2 3 4
Will you ride to London To-day.

In these seven Words there may be four different Senses, made from the different placing of the Emphasis.

1st. If it be laid on the Word *you*, the Answer may be *no*, but my *Servant* will.

2d. If it be laid on the Word *ride*, the Answer may be *no*, I shall *walk*.

3d. If it be laid on the Word *London*, the Answer may be *no*, I shall only go to *Barnet*.

4th. If it be laid on the Word *To-day*, the Answer may be *no*, I shall not go till *To-morrow*.

Q. What further have you to observe of the Emphasis?

A. There are four more Observations.

Q. What are they?

A. First, be sure to avoid *Monotony*, or an *Uniformity of Voice*; that is, reading like an ignorant Boy without any *Emphasis* at all, which will make the most moving *Oration* seem as if you were reading over a Catalogue of Books.

2d. Don't change the Tone of your *Voice* too often, so as to imitate chanting, which is running from one Extreme to another.

O

3d. Never

3d. Never lay an *Emphasis* or *Stress*, upon *Words* where there ought to be none.

4th. Omit not the *Emphasis* where it ought to be plac'd; for if you do, the Sentence will loose all its Force, and the Meaning will be concealed from the Hearers.

C H A P. VI.

Of V E R S I F I C A T I O N.

Q. WHAT is Verfication?

A. *Verfication* is the melodious Arrangement of the *Syllables* or *Words*, whereby *Verse* is distinguished from *Prose*, and two or three *Syllables* joined together in a certain Manner, are called *Feet*; the *English Poetry* in general is composed of *Iambics*.

Q. What is an Iambic?

A. It consists of two *Syllables*, the first short and the second long; as, *before, beware, behind.*

Q. What other Feet do the English use?

A. The *English* sometimes use a *Trochee*, consisting of two *Syllables*, the first long and the second short; as, *kindly, softly, Mother*; and sometimes an *Anapest*, which consists of three *Syllables*, the two first short and the last long; as, *incorrect, supercede.*

Q. How many kinds of Verse are there of the Iambic Measure?

A. Four; namely, *Verses* of four, six, eight, or ten *Syllables*.

Q. Give Examples of each Sort?

V E R S E S of F O U R S Y L L A B L E S.

What Place is here,

What Scenes appear.

○ ADDISON'S ROSAMOND.

VERSIFICATION. 159

VERSES of SIX SYLLABLES.

*The Stars with deep Amaze,
Stand fix'd in steadfast Gaze;
And will not take their Flight,
For all the Morning Light.*

MILTON.

VERSES of EIGHT SYLLABLES.

*Forbear these foolish Freaks and see,
How our good King and Queen agree;
Why should not we their Steps pursue,
And do as our Superiors do.*

ADDISON'S ROSAMOND.

VERSES of TEN SYLLABLES, in RHIME.

*Honour and Shame from no Condition rise,
All well your Part, there all the Honour lies.*

POPE.

VERSES of TEN SYLLABLES, in BLANK.

*Fountains, and ye that warble as ye flow,
Melodious Murmurs, warbling tune his Praise;
Join Voices all ye living Souls, ye Birds,
That singing up to Heav'n's high Gate ascend,
Bear on your Wings, and in your Notes, his Praise.*

MILTON.

Verses of this Sort have sometimes a Verse of twelve Feet, called an Alexandrine, which is ridiculed by Mr. Pope, in the following Lines where the Sound is an Echo to the Sense,

*A needless Alexandrine ends the Song,
That like a wounded Snake, drags its whole Length along.*

Q. What kind of Verses have we of the Trochaic Measure?

O 2

A. Verses

A. Verses of three, five, and seven Syllables.

Q. Give some Examples?

V E R S E S o f T H R E E S Y L L A B L E S .

*When he eats,
Famine threatens,
When he drinks,
Neptune shrinks.*

S W I F T .

V E R S E S o f F I V E S Y L L A B L E S .

*In the Days of old,
Stories plainly told.*

V E R S E S o f S E V E N S Y L L A B L E S .

*Hence ye secret Damps of Care,
Fierce Disdain and cold Despair,
Hence ye Fears and Doubts remove.*

A D D I S O N .

Q. Give Examples of Verses in the Anapestic Measure?

*A. How unhappy is he,
 That is ty'd to a she.*

A D D I S O N ' S R O S A M O N D .

*Come sit by my Side whilst this Picture I draw,
In chatt'ring a Magpie, in Pride a Jackdaw.*

S W I F T .

Q. What Rules have you for reading Verse?

A. Verse is to be read as Prose, pronouncing every Word and every Sentence properly, observing the Stops exactly, placing the Accent on the right Syllable in each Word, and the Emphasis upon the proper Word or Words in each Sentence. But observing at the End of each Line, to make a Stop of

of the Voice, half the Time you do at a Comma, though there be no Comma.

Q. Why so?

A. To give Notice that the Line is finished; and Words ending in *y*, when they finish the Line, must be sounded to agree with the other Line of the Distich; as,

*My Soul ascends above the Sky,
Triumphing in her Liberty.*

Where *Liberty* is to be sounded as if ending in *i*.

*From Shame, Disgrace and Poverty,
Will no kind Creature set me free.*

Where *Poverty* is to be sounded as if ending in *ee*.

But Care must be taken not to misplace the Accent, by throwing it on the last Syllable, to avoid which, the last Syllable must be pronounced feebly.

CHAPTER VII.

Of RHETORICAL TROPES and FIGURES.

Q. WHAT is a Trope?

A. A Trope is the elegant turning or applying of a Word from its native and proper, to a relative improved Sense.

Q. What are the principal Tropes?

A. These seven; a Metaphor, an Allegory, a Metonymy, a Synecdoche, Hyperbole, Irony, and Catachresis.

Q. What is a Metaphor?

A. A Metaphor is a Trope, by which we put a
strange

* Tropes and Metaphorical Expressions, are either for Necessity, Emphasis or Decency. For Necessity, when

strange Word, for a proper Word, by reason of its Resemblance and Relation to it.

Q. Give an Example?

A. God is a Shield to good Men; here the Trope lies at the Word Shield, for as a Shield guards him that bears it against the Attacks of an Enemy, so the Providence and Favour of God protect good Men from Malice and Misfortune.

Q. What more Observations have you of a Metaphor?

A. This Trope may be taken from any Thing which is the Object of any of our Senses; but that is generally the most sprightly, which arises from the Sense of seeing; because of all the Senses, seeing is the most perfect and comprehensive; the most unwearied and inquisitive; the most desirable and delightful.

E X A M P L E.

*“ For who did ever in French Authors see
The comprehensive English Energy :*

The weighty Bullion of one Sterling Line

*Drawn in French Wire, would thro’ whole Pages
shine.”*

It is by this Trope that Christ, in Scripture, is called a Vine, Door, Rock, Lamb, Lion, &c. And Man, a Shadow, Flower, Grass, &c.

Q. What is Allegory?

A. Allegory is a Continuation of several Metaphors, through the same Sentence or Discourse, when one

we have not proper Words to declare our Thoughts; for Emphasis, when the proper Words we have are not so comprehensive and significant; for Decency, when plain Language would give Offence and Disgust to the Reader.

Thing

Thing is said, and something different is understood; as,

Venus grows cold without Ceres and Bacchus, (that is) Love grows cold without Bread and Wine.

A N D,

*There is a Tide in the Affairs of Men,
Which taken at the Flood, leads on to Fortune;
Omitted, all the Voyage of their Lives
Is bound in Shallows and in Miseries.*

SHAKESPEAR.

Q. What is Metonymy?

A. Metonymy is a Trope, whereby one Name is put for another, which it may properly stand for, by reason of the near Relation or mutual Dependence there is between both.

E X A M P L E S.

I understand the *French*, (that is) *Language*; this is my *Hand*, (that is) my *Writing*; read *Homer*, (that is) his *Writings*; his *Tongue*, (that is) his *Eloquence*, defends him.

The *Land*, (that is) the *People* mourns.

Also by this Trope, a poor Man is called *Job*; a cruel Prince *Nero*, and a debauched Person, *Sardanapalus*.

Q. What is a Synecdoche?

A. Synecdoche or Comprehension, is a Trope, which puts the Name of the Whole for a Part, or of a Part for the Whole; a general for a particular of the same Kind; or a particular for a general.

Q. Give Examples?

A. Give us this Day our daily Bread, (that is) all Things necessary for our Sustenance, Part being taken for the Whole. They have taken away

my

my Lord, meaning only the *Body* of *Jesus*, the Whole being taken for a Part; sometimes a single collective Word expresses Multitudes, with more Force and Energy than *Plurals* could do; as,

“*While all its Throats the Gallery extends,
And all the Thunder of the Pit ascends.*”

P O P E.

That is, *the People* in the *Gallery*, and *the People* in the *Pit*.

Q. *What is an Hyperbole?*

A. *Hyperbole* is a *Trope*, that goes beyond the Bounds of strict Truth, in representing Things greater or smaller, better or worse than really they are, in order to raise *Admiration* or *Love*, *Fear* or *Contempt*.

Q. *Give Examples?*

As *Swift* as *Lightning*, whiter than the *Snow*, lighter than a *Feather*, blacker than *Pitch*.

“*Milton’s strong Pinion, now not Heav’n can bound,
Now Serpent-like, in Prose, he sweeps the Ground.*”

P O P E.

The Giant’s lofty Head o’ertops the Clouds.

V I R G I L.

Q. *What is an Irony?*

A. *Irony* is a *Trope*, whereby a Man speaks contrary to his Thoughts, that he may speak with more Force and Advantage: As when a notorious *Villain* is scornfully complimented with the Titles of *A very honest and excellent Person*: The Character of the Person ironically commended, the Air of Contempt that appears in the *Speaker* or *Writer*, and the Exorbitance of the Commendations, sufficiently discover the Diffimulation.

Q. *Give*

Q. Give Examples?

A. Thou art a careful Boy to lose thy Books, (that is) meaning careless.

Ex. 2d. Your Conduct must certainly engage every Body in your Favour, (that is) Nobody.

Milton represents God Almighty addressing our Saviour upon the Revolt of Lucifer, and in a very majestic Irony, scoffing the Attempts of the rebellious Angels in these Words,

*Son! Thou in whom my Glory I behold
In full Resplendence, Heir of all my Might;
Nearly it now concerns us to be sure
Of our Omnipotence!*

N. B. By this Figure we call a Fool, Solomon, a Harlot, Penelope, a feeble Man, Sampson.

Q. What is a Catachresis?

A. Catachresis or Abuse is a bold Trope, which borrows the Name of one Thing to express another, which either has no proper Name of its own,*

** By this short Account it is plain, that there is a general Analogy and Relation between all Tropes, and that in all of them a Man uses a foreign or strange Word instead of a proper one, and therefore says one Thing and means something different. When he says one Thing and means another almost the same, 'tis a Synecdoche. When he says one Thing and means another mutually depending, it is Metonymy. When he says one Thing and means another opposite or contrary, it is an Irony. When he says one Thing and means another like to it, it is a Metaphor. A Metaphor continued and often repeated, becomes an Allegory. A Metaphor carried to a great Degree of Boldness, is an Hyperbole, and when at first Sound it seems a little harsh and shocking, and may be imagined to carry some Impropriety in it, is a Catachresis.*

or if it has, the borrowed Name is more surprizing and acceptable by its Boldness and Novelty.

Q. Give Examples?

A. To hold (that is to lay) a Wager; to make, (that is to teach) a Dog; to carry, (that is to lead) a Horse.

*He speeds, and thro' the vast Etherial Sky,
Sails between Worlds and Worlds.—*

MILTON.

N. B. To this Trope belongs such Expressions as these; *A Glass Inkhorn, a Brass Candlestick, &c.*

Q. What are the principal Figures of Rhetoric?

A. Exclamation, Doubt, Correction, Suppression, Omission, Apostrophe or Address, Suspension, Interrogation, Prevention, Concession, Repetition, Periphrasis or Circumlocution, Amplification, Omission of Copulative, Opposition, Comparison, lively Description, Vision or Image, Prosopopæia, or Personification, Change of Times, Change of Persons, Transition, Sentence and Epiphonema.

Q. What is Exclamation?

A. Exclamation is a Figure, that expresseth the breaking out and Vehemence of any Passion:

O unexpected Stroke, worse than of Death!

Must I thus leave thee, Paradise! Thus leave

Thee, native Soil, these happy Walks and Shades;

Fit Haunt of Gods! Paradise Lost.

Q. What is Doubt?

A. Doubt expresses the Debate of the Mind with itself, upon a pressing Difficulty; as,

“What should he do? or seek his old Abodes;

Or herd among the Deer and skulking Woods!

Here Shame dissuades him, there his Fear prevails,

And each by Turns his aching Heart assails.”

ADDISON.

Q. *What is Correction?*

A. *Correction* is a *Figure*, whereby a Man earnestly retracts and recalls, what he had said or resolved; as,

first and last,
On me, me only, as the Source and Spring
Of all Corruption, all the Blame lights due;
So might the Wrath! Fond Wish! couldst thou support
That Burden heavier than the Earth to bear,
Than all the Earth much heavier?

MILTON'S *Paradise Lost*.

Q. *What is Suppression?*

A. *Suppression* is a *Figure*, whereby a Person in Rage or other Disturbance of Mind, speaks not all he means, but suddenly breaks off his Discourse; as, *Thou of all*, (the Excess of Rage preventing the Speaker from adding,) *art the greatest of Scoundrels*.

Q. *What is Omission?*

A. *Omission* is, when an Author pretends to omit or conceal what he declares; as, "I do not mention my Adversary's scandalous Gluttony and Drunkenness; I take no Notice of his brutal Lusts: I say not a Syllable of his Treachery, Malice and Cruelty."

Q. *What is Apostrophe or Address?*

A. *Apostrophe* or *Address* is, when in a vehement Commotion, a Man turns himself on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves and Rivers:

O Woods, O Fountains, Hillocks, Dales and Bowers,
With other Echo, late I taught your Shades
To answer and resound far other Song.

MILTON'S *Paradise Lost*.

Q. *What*

Q. *What is Suspension?*

A. *Suspension* begins and carries on a Period or Discourse in such Manner, as pleases the Reader all along, and keeps him in Expectation of some considerable Thing in the Conclusion; as,

*"No Ceremony that to the Great belongs,
Not the King's Crown, nor the deputed Sword,
The Marshal's Truncheon, nor the Judge's Robe,
Become them with one Half so good a Grace,
As Mercy does."* SHAKESPEARE.

Q. *What is Interrogation?*

A. *Interrogation* is, when the Writer or Orator returns Answers to Questions of his own raising, not as if it was in Speech or continued Discourse, but in Dialogue or Conference with his Reader, Auditor or Adversary; as, "Tell me, will you go about and ask one another, *What News?* What can be more astonishing News than this, that the *Man of Macedon* makes War on the *Athenians*, and disposes of the Affairs of *Greece*? *Is Philip dead?* No, but he is sick. What signifies it to you whether he be dead or alive? For if any Thing happen to this *Philip*, you'll immediately raise up another."

LONGINUS.

Q. *What is Prevention?*

A. *Prevention* is, when the Author starts an Objection, which he foresees may be made against any Thing that he affirms, desires, or advises to, and gives an Answer to it; as,

What then remains? are we depriv'd of Will?

Must we not ask, for fear of asking ill?

Receive my Counsel and securely move;

Intrust thy Fortune to the Powers above:

Leave God to manage for thee, and to grant

What his unerring Wisdom sees thee want.

DRYDEN'S *Juv.*

Q. *What is Concession?*

A. *Concession* freely allows something that yet might bear Dispute, to obtain something that a Man would have granted him, and which he thinks cannot be fairly denied; as, "I allow the Greeks Learning and Skill in many Sciences; Sharpness of Wit and Fluency of Tongue; and if you praise them for any other Excellencies, I shall not much contradict you; but *that Nation* was never eminent for Tenderness of Conscience, and Regard to Faith and Truth."

SANNIO in *Terence*.

Q. *What is Repetition?*

A. *Repetition* is a Figure, which gracefully and emphatically, repeats either the same Words, or the same Sense in other Words; as,

*Are there no Poisons, Racks, and Flames, and Swords,
That Emma thus must die by Henry's Words?
Yet what could Swords or Poisons, Racks or Flames,
But mangle or disjoint this brittle Frame?
More fatal Henry's Words, they murder Emma's
Fame.*

PRIOR.

Q. *What is Periphrasis or Circumlocution?*

A. *Periphrasis* or *Circumlocution* uses more or sometimes less plain Words, to avoid some Inconvenience and ill Effect, which would proceed from expressing a Thing in fewer and plainer Words; as,

When Tully could not deny the Death of Clodius, and was defending Milo, charged with his Murder, he says, *Milo's Servants, without the Command, Knowledge or Presence of their Master, did what every Master would expect his Servants to do in like*
P Case.

Case. He avoids the Word killed or stabbed for fear of offending the People.

ORAT. *pro MIL.*

Q. What is Amplification?

A. Amplification is, when every chief Expression in a Period, adds Strength and Advantage to what goes before, and so the Sense all along heightens, till the Period be vigorously and agreeably closed; as, "What a Piece of *Work* is Man! how noble in *Reason*! how infinite in *Faculties*! in *Form* and moving how express and admirable! In *Action* how like an *Angel*! in *Apprehension* how like a *God*!"

SHAKESPEAR.

Q. What is Climax?

A. Climax or *Gradation* is not much unlike *Amplification*; it is, when the Word or Expression, which ends the first Member of a Sentence, begins the second, and so on till the Period is finished; as, "After we have practised good Actions a-while, they become *easy*, and when they are *easy*, we begin to take *Pleasure* in them; and when they *please* us, we do them *frequently*, and by *Frequency* of *Acts*, a Thing grows into a *Habit*, and a confirmed *Habit* is a second Kind of *Nature*; so far as any Thing is *natural*, so far it is necessary, and we can hardly do otherwise; nay, we do it many Times when we do not think of it.

TILLOTSON's *Sermon Ten.*

Q. What is the Omission of a Copulative?

A. When the Conjunctions or *small Particles*, that connect Words together, are left out, to represent Haste or Eagerness of Passion; as,

Haste

*Haste, haul my Gallies out, pursue the Foe,
Bring flaming Brands, set sail, impetuous row.*

ÆNEID Four.

Q. *What is Opposition?*

A. *When Things very different and contrary are compared and placed together; as,*

*“Ye baptiz’d Infidels; ye worse for mending;
Wash’d to fouler Stains.”* *YOUNG.*

*“His Years but young, but his Experience old;
His Head unmellow’d, but his Judgment ripe.*

SHAKESPEAR.

Q. *What is Comparison?*

A. *Comparison illustrates one Thing, by resembling and comparing it with another; as, The perfect Serenity and Presence of Mind, that the Duke of Marlborough possessed in the Heat of a bloody Battle, is compared to an Angel; thus,*

*“So when an Angel, by divine Command,
With rising Tempests, shakes a guilty Land;
(Such as of late o’er pale Britannia past,)
Calm and serene, he drives the furious Blast;
And glad the Almighty’s Orders to perform,
Rides in the Whirlwind, and directs the Storm.*

ADDISON’S Campaign.

Q. *What is lively Description?*

A. *Lively Description is such a clear and beautiful Representation of a Thing, as gives the Reader a distinct and plain View of it; as,*

*“With wrinkled Brows, with Nads, with rolling Eyes,
I saw a Smith stand with his Hammer thus;
The whilst his Iron did on the Anvil cool,
With open Mouth swallowing a Taylor’s News;*

*Who with his Shears and Measure in his Hand,
 Standing on Slippers, which his nimble Haste
 Had falsely thrust upon contrary Feet,
 Told of a many Thousand warlike French,
 That were embattaled and rank'd in Kent."*

SHAKESPEAR.

Q. *What is Vision or Image?*

A. *Vision or Image* is not much unlike the last Figure,—it is a Representation of Things distant and unseen; in order to raise Wonder, Terror or Compassion, wrought with so much Life and Emphasis, that as the Poet has a full View of all he describes, so he makes the Reader view it in the same Light.

*Not one Word more she said,
 But breaking off the End for Want of Breath,
 And sliding soft, as down to Sleep she laid,
 And ended all her Woe in quiet Death.*

SPENCER's Fairy Queen.

Q. *What is Prosopopœia or Personification?*

A. It is raising Qualities, or inanimate Things into Persons, and describing them as Rational Beings; as,

*Now gentle Gales,
 Fanning, their odoriferous Wings, dispense
 Native Perfumes, and whisper whence they stole
 Those Balmy Spoils.* MILTON's Paradise Lost.

Q. *What is Change of Time?*

A. *Change of Time* is, when Things done and past are described, as now doing and present; as,

*My Mother, with that curst Partaker of her Bed,
 My Royal Father's Head in Pieces cleaves,
 As sturdy Woodmen fell a stately Oak,
 By Treason's Blow, the Victor Hero falls* To

*To Woman's Rage, and Coward's Guilt a Victim,
While thus the Lord of Greece expiring lies,
No Pity touches any Breast but mine.*

ELECT. of SOPH.

Q. *What is Change of Person?*

A. When a Writer suddenly breaks off his Relation, and addresses his Reader, or addresses him first to one Person then to another; as,

Fool, that I was!

But go; thy Flight no longer I detain;

Go, seek thy promis'd Kingdom through the Main.

VIRG. ÆNEID.

*I know your friendly Minds, and O what Noise!
Mercy of Heaven, what hideous Noise was that!*

MILTON.

Q. *What is Transition?*

A. Transition is of two Sorts: The first is when a Speech is introduced abruptly; as, when Milton relates our first Parents Evening Devotion.

Both turn'd, and under open Sky ador'd

The God that made both Sky, Air, Earth and Heaven.

Thou also mad'st the Night,

Maker Omnipotent, and thou the Day.

PARADISE LOST.

The second Sort of *Transition*, is when the Writer suddenly leaves the Subject he is upon, and passes to a different one, but the second Subject has some Relation to the first, and serves to illustrate it. This is frequent in *Lyric Poems*.

Q. *What is Sentence?*

A. Sentence is an instructive or lively Remark,

containing much Sense in few Words ; as, In all Affairs of the World, *so much Reputation, is really so much Power.*

Q. What is Epiphonema ?

A. Epiphonema is an Exclamation, containing a lively Remark at the End of a Discourse ; as,

"In Heavenly Minds can such Perverseness dwell."

M I L T O N.

Q. How may Tropes and Figures become disagreeable instead of ornamental ?

A. The Faults of Figures are fix ; namely,

Figures unnatural, senseless, too fine spun,

Over-adorn'd, affected, copious, than.

Q. As Pronunciation is the very Soul of all Rhetoric, and consists in a due Management of the Voice and Countenance, as well as a proper Gesture of the Body, what Rules have you for Voice and Action ?

A. For the Voice.

Vary your Tone just as your Subjects go,

Can't not, nor pitch your Voice too high or low,

Strain not, nor speak your Words too fast or slow,

Then, as to Action,

Whatever different Points your Voice demand,

In Joy, Grief, Hope, or Fear, with Art command,

Your Body's Gesture, Countenance and Hand.

To conclude, upon the Whole, the Person who expects Success in Arguments, or would render himself an acceptable Orator, must

Adorn with Tropes and Figures each Oration,

By Voice and Action grace Pronunciation.

On

ON CONVERSATION.

SOCIETY subsists amongst Men by a mutual Communication of their Thoughts to each other. Words, Looks, Gesture, and different Tones of Voice, are the Means of that Communication. I speak, and in an Instant my Ideas and Sentiments are communicated to the Person who hears me; my whole Soul in a Manner passes into his. This Communication of my Thoughts is again the Occasion of others in him, which he communicates to me in his Turn. Hence arises one of the most lively of our Pleasures; by this Means too we enlarge our Knowledge, and this reciprocal Commerce is the principal Source of our intellectual Wealth.

The first Rule with Regard to Conversation, is to observe all the Laws of Politeness in it. This Rule is of all others the most indispensable. It is not in every one's Power perhaps to have fine Parts, say witty Things, or tell a Story agreeably; but every Man may be polite, if he pleases, at least to a certain Degree. Politeness has infinitely more Power to make a Person be loved, and his Company sought after, than the most extraordinary Parts or Attainments he can be Master of. These scarce ever fail of exciting Envy, and Envy has always some Ill-will in it. If you would be esteemed, make yourself be loved; we always esteem the Person we love more than he deserves, and the Person we do not love, as little as ever we can; nay, we do all we can to despise him, and commonly succeed in it.

Great Talents for Conversation require to be accompanied with great Politeness; he who eclipses others

others owes them great Civilities; and whatever a mistaken Vanity may tell us, it is better to please in Conversation than to shine in it.

Another general Rule in Conversation is, to conform yourself to the Taste, Character, and present Humour of the Persons you converse with. This Rule is a Consequence of the foregoing; Politeness dictates it, but it requires a large Fund of Good-nature and Complaisance to observe it; not but that a Person must follow his Talent in Conversation; do not force Nature, no one ever did it with Success. If you have not a Talent for Humour, or Raillery, or Story-telling, never attempt them. Contain yourself also within the Bounds of what you know, and never talk upon Things you are ignorant of, unless it be with a View to inform yourself. A Person cannot fail in the Observance of this Rule, without making himself ridiculous; and yet how often do we see it transgressed! Some, who on War or Politics could talk very well, will be perpetually haranguing on Works of Genius and the Belles Lettres; others, who are capable of Reasoning, and would make a Figure in grave Discourse, will yet constantly aim at Humour and Pleasantry, though with the worst Grace imaginable. Hence it is, that we see a Man of Merit sometimes appear like a Coxcomb, and hear a Man of Genius talk like a Fool.

Avoid Disputes as much as possible. In order to appear easy and well-bred in Conversation, you may assure yourself it requires more Wit, as well as more Good-humour, to improve, than to contradict the Notions of another; but if you are at any Time obliged to enter on an Argument, give your Reasons with the utmost Coolness and Modesty, two Things which scarce ever fail of making an Impres-
sion

sion on the Hearers. Besides, if you are neither dogmatical, nor shew either by your Actions or Words that you are full of yourself, all will the more heartily rejoice at your Victory; nay, should you be pinched in your Argument, you may make your Retreat with a very good Grace; you were never positive, and are now glad to be better informed. This has made some approve the *Socratical* Way of Reasoning, where, while you scarce affirm any Thing, you can hardly be caught in an Absurdity; and though possibly you are endeavouring to bring over another to your Opinion, which is firmly fixed, you seem only to desire Information from him.

In order to keep that Temper which is so difficult, and yet so necessary to preserve, you may please to consider, that nothing can be more unjust or ridiculous, than to be angry with another, because he is not of your Opinion. The Interest, Education, and Means by which Men attain their Knowledge, are so very different, that it is impossible they should all think alike, and he has at least as much Reason to be angry with you, as you with him. Sometimes, to keep yourself cool, it may be of Service to ask yourself fairly, what might have been your Opinion, had you all the Biasses of Education and Interest your Adversary may possibly have? But if you contend for the Honour of Victory alone, you may lay down this as an infallible Maxim, that you cannot make a more false Step, or give your Antagonist a greater Advantage over you, than by falling into a Passion.

When an Argument is over, how many weighty Reasons does a Man recollect, which his Heat and Violence made him utterly forget?

It is yet more absurd to be angry with a Man because

cause he does not apprehend the Force of your Reasons, or gives weak ones of his own. If you argue for Reputation, this makes your Victory the easier; he is certainly in all Respects an Object of your Pity, rather than Anger; and if he cannot comprehend what you do, you ought to thank Nature for her Favours, who has given you so much the clearer Understanding.

You may please to add this Consideration, that among your Equals no one values your Anger, which only preys upon its Master; and perhaps you may find it not very consistent either with Prudence or your Ease, to punish yourself whenever you meet with a Fool or a Knave.

Lastly, If you propose to yourself the true End of Argument, which is Information, it may be a reasonable Check to your Passion; for if you search purely after Truth, it will be almost indifferent to you where you find it. I cannot in this Place omit an Observation which I have often made, namely, that nothing procures a Man more Esteem and less Envy from the whole Company, than if he chuses the Part of Moderator, without engaging directly on either Side in a Dispute. This gives him the Character of impartial, furnishes him with an Opportunity of sifting Things to the Bottom, of shewing his Judgment, and of sometimes making handsome Compliments to each of the contending Parties. I shall close this Subject with giving you one Caution: When you have gained a Victory, do not push it too far; it is sufficient to let the Company and your Adversary see it is in your Power, but that you are too generous to make Use of it.

ODE *on* MELANCHOLY.

To a FRIEND.

[By Mr. MASON.]

I.

AH! cease this kind persuasive Strain,
Which, when it flows from Friendship's Tongue,
However weak, however vain,
O'erpowers beyond the Siren's Song:
Leave me, my Friend, indulgent go,
And let me muse upon my Woe.
Why lure me from these pale Retreats?
Why rob me of these pensive Sweets?
Can Music's Voice, can Beauty's Eye,
Can Painting's glowing Hand, supply
A Charm so suited to my Mind,
As blows this hollow Gust of Wind,
As drops this little weeping Rill
Soft tinkling down the moss-grown Hill,
Whilst through the West, where sinks the crimson Day,
Meek Twilight slowly sails, and waves her Banners grey?

II.

Say, from Affliction's various Source
Do none but turbid Waters flow?
And cannot Fancy clear their Course?
For Fancy is the Friend of Woe.
Say, 'mid that Grove, in love-lorn State,
When yon poor Ringdove mourns her Mate,
Is all, that meets the Shepherd's Ear,
Inspir'd by Anguish and Despair?
Ah no, fair Fancy rules the Song:
She swells her Throat; she guides her Tongue;
She bids the waving Aspin-spray
Quiver in Cadence to her Lay,
She bids the fringed Osiers bow,
And rustle round the Lake below.
To suit the Tenor of her gurgling Sighs,
And sooth her throbbing Breast with solemn Sympathies.

To

III.

To thee, whose young and polish'd Brow
 The wrinkling Hand of Sorrow spares ;
 Whose Cheeks, bestrew'd with Roses, know
 No Channel for the Tide of Tears ;
 To thee yon Abbey dank and lone,
 Where Ivy Chains each mouldring Stone
 That nods o'er many a Martyr's Tomb,
 May cast a formidable Gloom.
 Yet some there are, who, free from Fear,
 Could wander through the Cloysters drear,
 Could rove each desolated Isle,
 Though Midnight Thunders shook the Pile ;
 And dauntless view, or seem to view,
 (As faintly flash the Lightnings blue)
 Thin shiv'ring Ghosts from yawning Charnels throng,
 And glance with silent Sweep the shaggy Vaults along.

IV.

But such terrific Charms as these,
 I ask not yet : My sober Mind
 The fainter Forms of Sadness please ;
 My Sorrows are of softer Kind.
 Through this still Valley let me stray,
 Wrapt in some Strain of pensive Gray :
 Whose lofty Genius bears along
 The conscious Dignity of Song ;
 And, scorning from the sacred Store,
 To waste a Note on Pride, or Power,
 Roves, when the glimmering Twilight glooms,
 And warbles 'mid the rustic Tombs :
 He too perchance (for well I know,
 His Heart would melt with friendly Woe)
 He too perchance, when these poor Limbs are laid,
 Will heave one tuneful Sigh, and sooth my hov'ring Shade.

